

D e d i c a t e d

T O

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The editor of *editio princeps*
of

the Kumārāpālāpratibodha

in appreciation of his manifold services to
Prakrit Studies

Preface to. The Second Edition

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The Nala-kahā and the Varuṇa-kahā from the *Kumārōpālapratibodha* which are contained in this book are prescribed by the Indian Universities for the Ardhamāgadhī students from time to time. The Bombay University has been prescribing either the first or the third chapter of the *Kumārōpālapratibodha* for the students of M. A. for the last 10 years. The *editio princeps* Series, Baroda, no other edition has appeared since 1920; and even this edition is now out of print. In the present edition, the text is taken from the Baroda edition as only one more Ms. than the two utilized for the Baroda edition has been recorded in the *Jinaratna Kosa* of Prof. H. D. Velankar, but that Ms. is not available to me.

In preparing this edition, I have fully taken into consideration the needs of an average student. The English translation is made as literal as possible and in the Notes I have explained the meanings of even apparently simple words, and given Sanskrit equivalents almost in every case. Frequent references are given to precise sections of the *Introduction to Ardhamāgadhī* by Professor A.M. Ghatge. (e.g. Ghatge § 117) and the students are requested to study these sections at least which are

referred to in the Note^c. Technical terms of Jainism like *Kamma-payadi* have been fully explained. In the Introduction, all the necessary and shall I say, available information about the author and the work is given in a convenient manner. A careful reader will not fail to observe that I have made some detailed examination of the work to determine the relative extent of the prose and poetry portions as well as that of Prakrit, Sanskrit and Apabhramsa portions of the work. The chronogram at the end of the complete work has been fully explained for the first time, and at the end of the book three Indices containing the Subhasitas, Select words from the text and University Questions have been added.

I offer my sincere thanks to my friend and Publisher Shri A. A. Kulkarni, B. A. (Hons) for bringing out this second edition. I am also thankful to Shri M. H. Patwardhan of Sangam Press, Ltd, and Shri Y. G. Joshi of Ananda Mudranalaya Poona 2, for the promptness with which they have carried out the printing of this edition.

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Poona 2

N. A. GORE

Introduction

The Nala-Kahā and the Varuna-Kahā which are included in the present book are taken from the first chapter or *Prastāva* of the *Kumārapāla-Pratibodha* of Somaprabhācārya. The credit for making this important and interesting Prakrit work available to scholars goes to the great Jain Indologist and a yet greater promoter of Prakrit and Jainistic studies, Acārya Jinavijayaji Muni, who edited it for the first time from two Mss. It was published as No 14 in the well-known Gaekawar's Oriental Series, Baroda, in 1920. The stories of Nala and Varuna constitute the sixth and the tenth stories of the first chapter and occur in this *editio princeps* on pp 47-76 and 105-114 respectively.

THE KUMĀRAPĀLAPRATIBODHA (= K P)

The Manuscript Material

The text of the Baroda edition of the K P. was cons
Cambay
fragmen...

Both of these Mss. were discovered in two Bhāndārs at Patan, the ancient Capital of Gujrat. As the complete Ms contained a good many scribal errors and the other Ms was unfortunately incomplete, the Baroda edition presents gaps in about 37 places, particularly towards the end, and question marks have been

used in quite a few places to indicate that the text in those places is far from finally settled

THE NATURE AND CONTENTS OF THE K P

The K P is a narrative work in five *Pra-stāvas* or chapters subdivided into 56 or 57 didactic tales¹ which are told to the illustrious Calukya king Kumārapāla by his *guru* Hemacandrācārya (1089 A D - 1172 A D) the most celebrated poet and scholar of the 12th century A D Each of these tales illustrates a particular vow or point of discipline of Jain religion It is by means of such religious instruction that Hemacandra finally converted Kumārapāla to Jainism

In keeping with the usual practice, the K P opens with a *mangala* or salutation to the Jinās and after a short description of Anahilpura Patana the capital of the Gūrjara Cālukyās gives a brief account of the ancestors of Kumārapāla and spritual ancestry of Hemacandra At the instance of his minister Bāhada Kumārapāla resorts to Hemcandra for reliable information as to the nature of true religion The rest of the work deals with the teaching of the tenets of Jainism in the form of stories and shows how under the influence of the reli

¹ Winternitz *Indian Literature*, Vol II p 571 gives the number of stories as 54 only But from the table of contents it is found that actually there are 56 stories (10 in I, 8 in II, 17 in III 1° in IV and 9 in V प्रस्ताव respectively) If we add the जावमन वरणसवाद to these, the total would come to 57

gious tales, Kumārapāli adopts the particular vow or tenet of Jainism illustrated by the story Prastāva I deals with the five principal vows as to conduct viz avoidance of killing (हिंसा), gambling (वृत्त), adultery (परदारगमन), visiting a prostitute (वेद्याव्यमन), drinking (मद्यपान) and theft (परस्मनहण) Pr II with the worship of gods and teachers, Pr III with the four duties, viz generosity (दान), virtue (नीति), asceticism (तप) and meditation (साधना) Pr IV with the 12 vows of the Jain layman and Pr V with the four passions (क्षयास) and various other points of the Jain doctrine

The tales are partly in prose and partly in verse, but the verses far preponderate over the prose. On actual but hurried calculation I find that there are about 5038 verses which would fill up about 335 out of 476 pages of the edition, counting 15 verses to a page. Thus roughly speaking the verse and prose portions are in the proportion of 7/3 or in other words 70% of the K P is in verse and the rest in prose.

THE LANGUAGE OF KP.

The bulk of the K P is written in Prakrit or Jain Māharāṣṭri but there are about 575 verses and a few lines in prose in Sankrit and about 260 verses in Apabhraṃśa, Dr Ludwig Alsdorf has made a thorough study of the Apabhraṃśa passages in the K P in his *Der Kumarpalapurāṇa*¹ The two stories in this

¹ Der Kumārapāliśratibodha-I in Beitrag zur Kenntnis des Apabhraṃśa und der Erzählungs-Literatur der Jainas Hamburg, 1928

book contain 8 Apabhramsa verses in all¹

THE TITLE

The author सोमप्रमाचार्य himself uniformly uses the title (कुमारवृषहेमचद्रप्रतिबद्ध)--जिनधर्म प्रतिबोध at the end of each प्रस्ताव² In the colophon which is not an integral part of the work and is supplied by the scribe, the title कुमारपालप्रतिबोध is used It would have been better if Jinavijayaji Muni had used the original title which the author refers to his work rather than the title used by a later scribe Jinavijayaji Muni has preferred the title in the colophon "because that title by itself carries to the general reader the idea of the subject matter of the work itself" According to Winternitz, the title कुमारपाल-प्रतिबोध "is probably to be explained as an abbreviation for कुमारपाल-जिनधर्म-प्रतिबोध, 'Awakening of the religion of the Jina in Kumārapāla'"³ Alsdorf has noted that this work is sometimes known by the title of हेमकुमारचरित⁴ In this connection we should note that in the Introductory vv 29 and 30 there occur the words दुष्ट विद्मान् चरिय भगिज्जमाण मए and चरिय इमाण जपेमि respectively

1 Nala-vv. 19, 51, 82, Varuṇa-19-22, 57.

2 इति सोमप्रमचरिते कुमारवृषहेमचद्रप्रतिबद्धे । जिनधर्मप्रतिबोधे प्रस्ताव पञ्चम प्रोक्त ॥ OR इय सोमप्पहक्कहिए कुमारवृषहेमचद्रप्रतिबद्धे । जिणधम्मप्पट्टिबोद्धे समत्थिबो पढमपत्थावो ॥

3 *Indian Literature*, Vol II p 570 n 3

4 Alsdorf, *Der Kumārāpā'apratibodha*, p 1 n 1

THE K. P. AS A HISTORICAL WORK

The K.P. is not a historical work, though the frame-work of K.P. deals with the two celebrated historical personages of the 12th century A. D. This is due to the fact that the author Somaprabhācārya was not actuated by the motive of writing a historical narrative of the reign of Kumārāpāla or the literary career of Hemacandra but with the limited aim of writing a narrative embodying the teachings of Jain religion, with reference to Kumārāpāla and Hemacandra, and the ultimate conversion of the former to Jainism. The K.P. does not disclose any new facts about the lives of Kumārāpāla and Hemacandra, but whatever historical information is contained in the introductory or concluding portions of the K.P. is thoroughly reliable. A summary of the historical or quasi-historical portion in the K.P. is given on pp. IX-XV of the introduction of the Baroda edition.

THE K. P. AND LATER WORKS

Acārya Jinvijayaji Muni has pointed out that जिनमण्डनमणि the author of the कुमारपालप्रबंध has taken several extracts from the historical portion of the K.P. and जयसिंह सुरि in his कुमारपालचरित्र has made a faithful imitation of the style of composition of this work. This shows the popularity of the K.P. with later writers.

THE IMPORTANCE OF THE K. P. AS A LITERARY WORK

Though K. P. is not of much value as a historical work, it is very important as a

poetical work of great literary merit. Though the religious motive is quite obvious in narrating the stories, they hold the attention of the reader as fine specimens of narrative literature and are interspersed with many *Subhasitas*,¹ proverbs² and philosophical passages³. The K P is written, as has been already stated, in three languages—Sanskrit, Prakrit or Jain Māhārāstri and Apabhramsa and a study of the K P shows that Somaprabhācārya, was equally proficient in all the three languages. He has a great command over the vocabulary and a remarkable skill in the use of various figures of speech. The K P is also very valuable for studying the development of Prakrit and Apabhramsa. The style is easy, direct and free from long or involved compounds.

THE AUTHOR

Somaprabhācārya, the author of the K. P. was born in the Prāgvāta or Porvād section of the Vaiśya caste and he was the grandson of Jinadeva and the son of Sarvadeva. Somaprabha was initiated into Jain religion in his boyhood. According to the *Prastāva* at the end of the K P. we know that Somaprabha was the pupil of Vijayasimha; that he completed the *Kumārāpalapratibodha* on Sunday, the 5th day of the dark half Jyestha of Samvat 1241 (or Sunday

1 For the *Subhasitas* in the Nala—and Varuṇa - Kāhās, see Index I of this Edition

2 e g न एकस्मि कोसे विद्यति दुःखि खग्ग—इ प्र 10 इत्यथे ककणे कि दप्यणेण । इ प्र 224

3 e g on p 148 of इ प्र edn

the 3rd June, 1184 A D)' He composed this work while residing in the house of the poet Śrīpāla of Anahilpura or Pātana, originally or the benefit of Hariscandra and Śrīdevī, the children of Seth Abhayakumāra. The entire work was read out to Mahendra, Vardhamāna and Gunacandra, the disciples of the great Hemacandrācārya.

According to the Paṭṭāvalis, Somaprabha ranks 43rd in the lineal succession from Mahāvīra.

WORKS OF SOMAPRABHĀCĀRYA

Besides the (1) *Kamarapalapratiḥodha* three other works of Somaprabha are available (2) *Sumatināthacarita*, mainly written in Prakrit, treats of the life of Sumatinātha, the fifth Tīrthaṅkara of the Jains. Like the K P. it contains legends and stories explaining the tenets of Jain religion. It is a fairly extensive work, consisting of about 9503 verses. (3) *Suktimuktāvali* is a short poem of 100 verses.

1 of शशिजलधिमूर्यवर्षं शुचिमासे रविदिने सिताष्टम्याम् । जिनधर्मप्रतिबोध
 कलप्तोऽय गूर्जरेन्द्रपुरे ॥ कु प्र p 478 शुचि means ज्येष्ठ or आषाढ
 Acc of Pillai's Indian Ephemeris, Vol III p 370, the
 chronogram reads as आषाढ शु ८ स १२४१ = 17 June 1184
 (अष्टमी begins on this Sunday from 13th घटि onwards) It
 is possible to read रविदिनेऽसिताष्टम्याम्) Then the chronogram
 means ज्येष्ठ वद्य ८ स १२४१ = 3rd June 1184. In both these
 cases we have to take चैत्रादि सवत्. If we take कार्तिकादि सवत्
 the day (रविदिन, Sunday) does not tally even when we take
 शुचि as ज्येष्ठ or आषाढ, or read सिताष्टमी or असिताष्टमी

didactic in nature like Bhartṛhari's *Nīṭisataka*. It is very popular among the Jains. It is also known as *Sindura prakra* or *Somasa'aka*. Some verses from this work are quoted in the K P (4) *Śatartha kāvyā* consists of a single verse¹ in Sanskrit in *Vasantatilaka* metre and Soma prabha has himself written a commentary on it, explaining its 100 different meanings. The verse is made to refer not only to the 24 Tirthankaras, and Hindu gods like Brahmā, Viṣṇu etc., but to his preceptors and contemporaries also like अजितदेव, विजयसिंह, हेमचन्द्र and kings जयसिंहदेव, कुमारपाल, अजयदेव and मूलराज ! In the end it is shown how it can refer to Somaprabha, the author himself ! This verse and its 100 explanations provide an abundant proof of Somprabha's skill in composing extremely artificial poetry as well as his extraordinary command over Sanskrit language. Due to this poem Soma prabha was called शतार्थिक or शतार्थी.

In addition to these four works, Somaprabha must have written at least one more work which has not come down to us. For, while explaining the शतार्थकाव्य as referring to कुमारपाल he quotes two verse with the remark यद्वोचाम ("as stated by us already elsewhere"). But these verses are not traced in his four known works, mentioned above, it must be inferred that he had written at least one work which unfortunately is now lost to us.

1 The original verse is as fo
 कल्याणसारसवितानहरेक्षमेहक
 धर्मार्थकामदमहोदयबीरधीरसोम

DATE OF SOMAPRABHĀCARYA

As we know the exact date of composition of the *Kumarapalapratibodha* viz 1184 A D, it is possible to determine the period in which Somaprabha must have flourished. Hemacandra and Kumārapāla died in A. D 1172 and 1174 respectively, while Somaprabha wrote the K P in 1184 A. D and refers to Ajayadeva and Mūlraja the two successors of Kumārapāla, who ruled from 1174 to 1179 A. D, he is clearly a younger contemporary of Hemacandra and Kumārpāla, and is to be assigned roughly to *the latter half of the 12th century A D*. But we have no means yet to ascertain the exact duration of his life's period.

SUMMARY OF THE NALAKAḤĀ

King Nisadha of the Ikṣvāku line ruled over Kosala (Capital—Kośalā), his queen was named Sundarī. They had two sons, Nala and Kubara (p 1). Nala knew the arts of *सूर्यपाग-रसवर्ग* (p 29) and *दुर्यहियविज्ञा* (p 33).

King Bhīma of Vidarbha, his queen Puṣpa-dantī, their daughter Damayantī. She possessed a natural *Tilaka* on her forehead which could radiate like the sun (p 1). Damayantī was conversant with the Vedas and converted her parents to Jainism. She was extraordinarily clever and incomparably beautiful, Bhīma arranges a *Svayamvara* to enable her to choose the most eligible prince or king as her husband. Damayantī chooses Nala in preference to all the

rest Kṛṣṇarāja out of jealousy, attacks Nala but is vanquished by D who invokes divine aid. He pays homage to Nala and goes away (p 3). The wedding takes place and Nala accompanied by Damayanti, returns to Kosala. Soon after Nala's return, king Niṣadha makes Nala the king of Kosala, and Kūbara, the heir-apparent and himself adopts monkhood and leaves the kingdom.

While Niṣadha ruled over two thirds of the Bharatārḍha, Nala brought the entire Bharatārḍha under his sway. To achieve this aim he had to attack king Kadamba of Takṣasilā. On being defeated, Kadamba renounces the world and Nala installs his son Jayasakti on the throne of Takṣasilā. After this victory, all the kings of Bharatārḍha crowned Nala as their overlord (p 7)

Later, however, Nala became addicted to gambling and Kūbara exploited Nala's weakness to his own advantage. In the end, about, Nala lost everything and was driven out of the kingdom. But at the request of the ministers, D was allowed to go with Nala, and they are also furnished with a chariot. Before leaving the city Nala uproots a big pillar, thus fulfilling an old prophecy (p 14). At the instance of D, Nala first proceeded to go to his father-in-law king Bhīma. But as they were passing through a forest, they were attacked by Bhīlīs. Though they are frightened away by D by means of his spiritual power, another party of the Bhīlīs

carries off their chariot and the driver (p 12) Nala and D continue their journey on foot While D. was asleep, Nala feels that it was humiliating to go to his father in law for shelter in his present plight and forsakes D On awaking from sleep, D is filled with profound sorrow to find that she was forsaken by Nala, and decides to go to her father (p 15). Though she was going all alone, due to the power of her chastity even the lions, tigers, snakes or demons could not do her any harm Later she meets and joins a caravan which she protects by her spiritual power from an attack of the bandits (p 16)

Soon, however, she left the caravan and proceeded alone On her way, a demon threatened to devour her, but is pleased with her calmness in the face of danger and disappears after foretelling her that she would meet Nala after 12 years even while residing in the house of her father (p 17) For some time she dwelt in a mountain-cave Vasanta (p 23), the leader of the caravan came there in search of her. Some hermits also arrive there and D protects them from the downpour of the rain by means of her spiritual power Being astonished at this and influenced by her preaching, Vasanta and the hermits are converted to Jainism Vasanta founds a township there which became known as "Tāpasapura"

While staying there, they witness the celebration by the gods of the attainment of the *kevala jnana* by a Jain monk Just then a god

appears before them and narrates his previous history. In his last life as a snake he had attacked D. but as a result of listening to the preaching of Jain doctrine by D. to the hermits, he was enlightened and after death was born as god Kusumaprabha (p 19). In reply to a question of the head of the hermits the 'Kevali' tells his previous history. The head of the hermits *adopted monkhood* at the hands of Jasa-bhadda, the preceptor of the 'Kevali'. D. stayed there for 7 years. Having heard that Nala was seen in the vicinity, she went out in search of him, but instead of finding him, she sees a demonesess who threatens to devour her. Due to D's spiritual power, the demonesess disappeared without doing her any harm (p 20).

As she proceeded further, she met a caravan of Dhanadeva. In the caravan she meets a disciple of Dharmagupta (p 21). With the caravan she arrives in the Acalapura.

There she is given shelter by king Rtuparṇa and his queen Candrayasa (p 22). At her own request, D. is given the charge of *Danasāla*. While there, she once saves a thief from the gallows. The thief named Pingala was formerly a servant of Vasanta, the caravan-leader of Tapasapura. He committed theft in Vasanta's house but was himself robbed by other thieves. Later he took service in the palace of Rtuparṇa and stole a jewelled box of princess Candravatī. He was caught and was ordered to be killed for the offence. Incidentally he informs D. that Vasanta was made the ruler of Tapasapura by

Kūbara. Piṅgala was converted to Jainism by D. (pp. 23-24).

On coming to know of the misfortune that had overtaken Nala and D., King Bhīma sends emissaries in search of them. In course of his wanderings, a servant of Bhīma named Hari-mitra came to Acalapura and discovered D. there. D.'s discovery is reported to the queen who takes D. to the king. A god came there and revealed that he was the former thief Piṅgala and owed his godhood to D.'s preaching. Having seen this, Rtu-parṇa became a Jain layman. D. is sent to her father (p. 29).

While moving alone in the forest after deserting D. (p. 14), Nala saw a conflagration. From the midst of it a snake appealed to Nala to save it. No sooner had Nala rescued it than the snake bit Nala due to which he was suddenly transformed into an ugly dwarf. When Nala protested against its ungratefulness, the snake assumed the form of a god who informed Nala that he was no other than his father Niṣadha, and that he had reduced Nala to that ugly shape for his own protection. The god gave Nala a 'Bilva' and a jewelled box. Whenever Nala would desire to be restored to his original form, he was instructed to put on the garments and ornaments from the Bilva and the box respectively. The god also transported Nala to Suṁsumārapura ruled over by king Dadhiparṇa.

On his arrival there, Nala brought a mad elephant under control and received costly presents from the king as his reward. Nala in-

formed the king that he knew the सूरियपागविज्ञा. Being highly gratified, the king offered him 500 villages as gift, besides some other gifts. But Nala declined the gift of villages. At Nala's request, the king *banned hunting and drinking* in his kingdom. Nala informed the king that he was named *Huṇḍika*' and had learnt the सूरियपागविज्ञा from king Nala (p. 29).

Once king Bhīma came to know from an envoy of Dadhiparna that the latter had a former cook of Nala and he knew the सूरियपागविज्ञा. This rouses the suspicion of D. that the cook might be Nala himself, for a sage had prophesied that none but Nala would know the सूरियपागविज्ञा. Bhīma sends a spy named Kuśala to Sumsumarāpura. The 'dwarf' does not reveal himself but gives all the ornaments received from Dadhiparna to Kuśala. On coming to know that the 'dwarf' had tamed a mad elephant, knew the सूरियपागविज्ञा and had given princely reward to Kuśala. D. was almost certain that the 'dwarf' must be Nala himself.

In order to enable D. to judge for herself by seeing the 'dwarf' whether he was identical with Nala or not, Bhīma arranges a fake *Svayamvara* and invites only Dadhiparna to it at very short notice. If the 'dwarf' were Nala, he would transport Dadhiparna in the brief period and besides he would not allow D. to be another's wife before his very eyes, but would reveal himself -this was the idea behind the fake *Svayamvara* (p. 31). The 'dwarf' does take king Dadhiparna to Kundina-

pura in time in a chariot and on the way learns the कलमलाविज्ञा from the King in exchange for the तुरगहिंसयविज्ञा

On their arrival, Damayanti tastes the food prepared by the 'dwarf' by means of the सुरिपगविज्ञा, and arranges a private interview with him. When she is thrilled with joy at the mere touch of the 'dwarf's' finger, no doubt is left as to the identity of the dwarf with king Nala. At her request Nala assumes his original form with the help of the garments and ornaments in the 'Bilva' and the jewelled box given him by Niṣadha-sura (p 28). All are delighted at the 'discovery' of Nala and king Vasanta of Tapasapura and king Rtuparṣa of Acalapura are invited there. Along with their combined forces Nala marches against Kubara, who however prefers to settle the issue by a gambling-bout once more. But this time Nala defeats him in the game, but allows him to remain as the heir-apparent as before. Many years after Nala regained his Kingdom Niṣadha-sura appears before Nala and tells him to adopt monkhood.

At this juncture a monk named Jinbhadrā arrived at Kosalā. He reveals to Nala an account of the former births of Nala and D. Because they had harassed a Jain monk for 12 *ghaṭikas* in their third previous births as king Mammaṅga and queen Viramati of Sangara nagara, they lost their kingdom for 12 long years. As they had propitiated the monk later on and as Viramati offered *tilakas* to the 24 idols

of Jinas on the mountain Astāpada, they regained their kingdom and D was born with a very brilliant natural Tilaka. On hearing this, Nala and D are enlightened and adopt asceticism. But Nala could not control his passions even after becoming a monk and longed for the company of D. Nala and D observe fasts and after death are born as Kubera and his wife respectively and they would be liberated in due course.

THE STORY OF NALA in the *Mahabharata* (*Mbh*) and its comparison with the same in the *Kumarapalyapratibodha* (*K P*)

The *Nala-kahā* in the *K P* is a Jain version of the original *Nalopakhyāna* in the *Mbh* (Critical Edn III 5078). The *Mbh* version is tremendously popular in India and Europe, and is repeatedly imitated by later poets in Sanskrit as well as in modern Indian languages and dialects. It has been translated into practically all the languages of Europe. As a poem it is complete in itself. It is remarkable for its touchingly simple language and tenderness of sentiments, particularly pathos, and yet it is not wanting in delicate romance of courtship and love, especially in the earlier cantos. In order to enable the student to compare the Jain (*K P*) version with the *Mbh* version brief synopsis of the latter are given below.

नल and पुष्कर sons of वीरसेन of निषध —मीम of Vīderbha had 3 sons and a daughter दमयन्ती—हस act as messengers of love between नल and द* —स्वयवर of द* —इन्द्र,

अग्नि, वरुण and यम attend it—but नल is chosen by द°—इन्द्र etc bless नल and return But कलि, who comes too late, avows vengeance on नल and at some suitable opportunity enters नल—नल loses his kingdom in a gambling bout with his brother पुष्कर—द° sends her 2 sons with वाण्य to भीम-नल and द° go to the forest—अश्विन in the form of birds snatch नल's garment—नल points out the way to विदर्भ to द° but she does not leave him द° suggests that they both should go to विदर्भ—नल forsakes द° while she is asleep—a प्राह tries to swallow द°, but a hunter saves her—He covets द° who curses and kills him—द° sees तामस who foretell speedy reunion with नल and disappear—द° meets a शर्प and arrives in चेदिनगरी ruled over by सुबाहु—His mother, (a maternal aunt of द°) gives shelter to द°—नल sees a forest-fire, saves शर्पाटक snake, who bites नल—नल becomes ugly शर्पाटक directs नल to assume the name बाहुक and to go to king ऋतुपर्ण of अयोध्या—he gives नल a pair of garments, which when worn would restore नल to original form—नल (=बाहुक) becomes ऋतु°'s अन्ध्राध्यक्ष,—भीम sends दूत in search of नल and द°—सुदेव, the दूत discovers द° in चेदिनगरी-द° goes to her father,—a दूत, पर्णारि by name, meets बाहुक in अयोध्या—द° is informed—she suspects that बाहुक may be नल—a fake स्वयवर is arranged, but भीम is not informed about it—ऋतुपर्ण alone is invited—बाहुक undertakes to take him to विदर्भ in time—on the way नल learns अश्वहृदयविद्या from ऋतु° in exchange for अश्वहृदयविद्या-शक्ति leaves नल's body—भीम astonished at ऋतु°'s arrival but treats him courteously-द° is sorry not to find नल but बाहुक is still suspected to be नल—he is tested by her by tasting food prepared by him and by

sending his two sons to him—with her parent's permission द० sees नल—नल reveals himself—lives at विदर्भ for a month—challenges पुष्कर to a war or gambling bout—defeats पुष्कर in gambling, but treats him well—thus he regains his kingdom at the end of 4 years and all are once happy more

A comparison of this *Mbh* version with the Jain (K P) version will at once show that in all the broad and main essentials both the versions agree with each other. While the names of the principal characters are the same, those of minor characters are quite different. Geographical situations are also different in the two versions, in the *Mbh* version नल is the king of the निषध देश and goes to ऋतुपर्ण of अयोध्या, while दमयती takes shelter under the queen mother of चेदिपुरा whereas in the Jain (K P) version, नल is the king of अयोध्या and goes to दधिपर्ण of दुद्रुमापुर while दमयती goes to ऋतुपर्ण of अचलपुर. The manner of the discovery of द० first and then of नल is about the same in both the versions, but the information about नल in disguise is given, in the K P version, by a messenger of दधिपर्ण to भीम and the mention of नल's extraordinary cooking (सूरिययाग) forms an important clue. The K P version is silent about the 2 sons of नल and the 3 brothers of द०, though at the end पुष्कर (पुङ्गव) is mentioned as the son of नल. In the *Mbh* version भीम is in the dark about the second स्वयवर while in the K P version it is arranged by भाम himself.

The *सद्यः* and the manner of the loss of the kingdom, the wanderings in the forest, desertion of *द०* by *न०* while she is asleep, *न०*'s rescue of the snake who bites *न०* to save him and gives him a pair of garments (+ ornaments in *K P* only) to regain original form, and the 2nd *सद्यः* and the regaining of the kingdom by defeating the brother in gambling are essentially the same in both the versions. Just as *द०* is born with a *मूत्र* *चिह्न* according to the *K P* version in the *Mbh* version she has a *चिह्न* mark or mole between her eyebrows, which shines brightly like the *चिह्न* when dust is removed from it (*म* *मोनावृष्टेन चिह्नं स्थापयत नमगार निगार । ५ । दिवाकर)* and plays an important part in *द०*'s discovery. The loss of the *उत्तिय* of the king (*दुर्वा*-*Mbh* , *दोष*-*K P*) while speeding towards *विर्म* is common to both the versions. Agreement even in minor details such as these shows that the *K P* version is derived from the *Mbh* version, though it is possible that the *K P* is based on some earlier *Jain* version rather than directly on the *Mbh* version.

सद्यः's worship of the image of *शक्ति*, *न०*'s uprooting of a huge pillar, the attack by the *Bhils*, *द०*'s saving one *गर्भ* from the thieves, the *गर्भ* from the downpour of rain and *चिह्न* thief from the gallows by her spiritual power, the incident of the *सद्यः* and several conversions to *Jainism*, founding of the *सद्यः*, recapitulation of the three previous births of *न०* and *द०* are additions made to the Hindu version in the *Jain* version out of religious motives.

On the formal side, the *Mbh* version is entirely in verse (अद्युम्) whereas the *KP* version is mostly in prose with 134 verses (गद्यस्य) In extent the *Mbh* version (901 vv. in the critical edition) is nearly twice as big as the *KP* version While the epic grandeur is missing from the *KP* version, it does not compare unfavourably with Sanskrit prose works like the वेतालपञ्चविंशति, the हितोपदेश, the पञ्चतन्त्र and the like

THE SUMMARY OF VARUNA KAHĀ

There was a king Naracandra by name who ruled over Mākandī a city in the Bharatā-kṣetra His queen called Saubhāgyamañjarī Prince Narasimha was their son Once two painters from Kanakapura come to see the prince with a portrait of princess Kanakāvati She had fallen in love with Narasimha on hearing his praises being sung by a bard in her father's court The painters were sent to find out the feelings of Narasimha for Kanakāvati and to bring back his portrait The prince too, falls in love with the princess But in order to conceal his real feeling indulges in *Samasyā-pīrana* The painters are amazed at the skill of the prince in poetic composition and heartily praise him The prince orders his treasurer to give one lakh of *Dināras* to them In due course princess Kanakāvati arrives at Mākandī and is married to the prince Soon after this, king Naracandra installs Narasimha on the throne and himself adopts monkhood Narasimha spends all his time in passionate enjoyment with Kanakāvati and neglects his state

duties, with the result that a city guard usurps his kingdom and drives him out of the kingdom. While he was asleep in a forest his wife is abducted by some semi-divine being. Then he laments over his loss and resolves not to have any contact with women until he regains his kingdom. When he arrives in Śrīpura, the city goddess assumes the form of his wife and tests the strength of his resolve by making advances of love to him. But he sticks to his resolve so that the deity is pleased with him and disappears after giving him a *rakṣakaṭaka* and directs him to go to Kāñcanapura where he would gain a kingdom.

On his arrival at Kāñcanapura, he finds that the kingdom is offered to any one who would care to accept it. This was so because a demon killed every one who became the king on the very first night. Being protected against the demons by his *rakṣakaṭaka* Narasimha accepts the kingdom. At night he leaves the bed and keeps awake. When the demon deals a blow with a sword on the bed, he is surprised to find that the king is not killed. On looking about him, he finds Narasimha and explains to him why he behaved like this. Durmatī, a former king of Kāñcanapura was passionate by nature and he forcibly carried off Ratisundarī, the wife of a merchant named Vimala in the city to his harem. Through grief Vimala died and became the demon and killed not only Durmatī but all his successors also. But he was pleased with Narasimha's purity of character and went away.

Śāntiṃna arrived in Kāncanapura and Narasimha went to pay homage to him. Just then the semi-divine being who had abducted his queen Kanakavatī, also arrived there and restored her to Narasimha. Lord Śāntinātha explains to Narasimha the reason for his suffering in the present life by narrating an account of his past birth.

Varuṇa was the servant of a merchant named Ganganāga in Sīmapura, who was devoted to the Jinas. Once Varuṇa hears a religious discourse of a Jain monk and adopts the vow of abstention from theft, along with his wife. But once he could not resist the temptation of stealing a golden chain belonging to his master. His wife, however, was moved by the lamentations of Ganganāga over the loss of the golden chain and asked Varuṇa to return it to Ganganāga. Varuṇa did so, and after death, was born as Narasimha and his wife became Kanakavatī. As he had stolen the golden chain in his previous birth, he lost his kingdom, and because he had returned it to its owner, he gained the kingdom of Kāncanapura. Having heard this, Narasimha and Kanakavatī became lay Jain devotees and in due course, after death, were liberated.

कुमारपालपाडिवोहे

नलकहा ।

जूयविसए नलचरियं

[जो पुण नियमखंडं पालिउज अवउजउजणुउजुत्तो ।

सो पुरिसो परलोए सोखखमखंडं लहइ नूण ॥ १ ॥

जो य न करेउज नियमं निद्वम्मो जो कयं च भजिज्जा ।

सो मंसभोगगिद्धो नरयाइकयत्थण लहइ ॥ २ ॥

ता महाराय । जुत्तं तुमए कय जं सत्तण्हं महावसणाणं दुवे
पारद्धी मंसं च परिचित्ताणे । सेसाणे वि सव्वाणत्थनिबंधणाणि
परिहरियव्वाणि । तत्थ-

जं कुल्लकलंकमूलं गुरुलज्जासच्चसोयपडिकूलं ।

धम्मत्थकामचुक्कं दाणदयाभोगपरिसुक्क ॥ ३ ॥

पियमायमायसुयभज्जमोसणं सोसणं सुहजलाणं ।

सुगइपडिवक्खभूयं तं जूयं राय परिहरसु ॥ ४ ॥

जूयपसत्तो सत्तो समत्तवित्तस्स कुणइ विद्वंसं ।

हारियअसेसरउजो इह दिट्ठंतो नलो राया ॥ ५ ॥]

× × ×
रत्ता भणियं—को सो नलो । गुरुणा वुत्तं—सुण,

अत्थि इह भरहखित्ते कोसलेदसम्मि कोसलानपरी ।

जायंति गुणा वसणस्स हेउणो जत्थ अचठरियं ॥ १ ॥

इक्खागुदुल्लप्पन्नो निरुत्तनयचायविक्रमप्पुत्तो ।

अरिपत्थियदुब्बिसद्धो निसद्धो नामेण तत्थ निजो ॥ २ ॥

तस्स सुदरीदेवीकुम्भिसभूया जणमणाणदणे दुवे नदणा, नलो कूवरो
 य। इओ य पिदम्भेदसमडण कुडिण नयर। तय अरिक्खसिंहसरहो
 मीमरहो राया। तस्स सयलतेउरतरुप्फ पुप्फदती देवी। ताण विसय-
 सुहमणुहरताण समुप्पन्ना सयलतइलोक्काठकारभूया धूया।

तीए तिलओ जाओ सहजो भालम्मि तरणिपडिदित्र।

संपुरिसस्स व वत्थलम्मि सिरिविच्छरररण ॥ ३ ॥

जणणीगम्भगयाए इमीए मए सणे वेरिणो दम्मिय त्ति पिउणा कय
 तीए 'दमयति' त्ति नाम। सियपवखचदलेह व्य सब्बजणनयणाणदिणी
 पत्ता सा बुद्धि। समए समाप्पिया कलोपञ्जायस्स।

आयस पडिविव व बुद्धिजुत्ताइ तीइ सयलरुत्ताओ।

सकताओ जाओ य सक्खिमत्त उवज्ञाओ ॥ ४ ॥

मुणिजणसेनासओ सम्मत्त पाविउण सा जाया।

दुरगमकम्मपयडिप्पमुहपरियारसु बुसग्गई ॥ ५ ॥

तीए य परयणत्य पयपमाणाएँ महुरवाणीए।

पिउणो वि हु जणणीए जणिया जिणधम्मपडिनत्ती ॥ ६ ॥

पगिद्धुपुनपेरियाए निबुइदेवयाए समाप्पिया तीए भाविसातिजिणस्स
 कणयमयपडिमा। भणिया य सा वत्थे ॥ इमा तुमए निब्बमच्चणिज्जा।
 सा वि त पडिवाज्जिऊण तहेय काउमारद्दा। पत्ता य सा वम्महमहा-
 रायलीलायण जुव्वण। त ददुण चित्ति य जणणीजणएहि—

एसा असरिसरूवा विहिणो विन्नाणपगरिसो एसो।

जेणसा निम्मविया दलेण त इत्तिय चेव ॥ ७ ॥

ता नयि इमीए समाणरूवो वरो। अथि वा तह पि सों न नज्जइ।
 अओ सयवरो काउ जुत्तो। जेण तय नियइत्ताए इमीए (१) अणुचिय-
 वरपयाणजणिओ दोसो अम्ह होइ त्ति। तओ पेसिऊण दूए हक्कारिया

रायाणो रायपुत्ता य । आगया गयतुरयरहपाइक्कपरियरिया ते । नळो वि निरुवमसत्तो पत्तो तत्थ भीमनिवइणा कयसम्माणा ठिया ते पवरा-
वासेसु । कराविओ कणयमयक्खंभमंडिओ रम्मयाए विमाणमाण-
निम्महणपंडिओ पत्रणुध्दुयपारद्धतंडवो सययरमंडवो । तत्थ रयाविया
विद्वियदरिसण (?) । ठवियाइं तत्थ नाणारयणकिरणकडप्प-
कपियसुअरिंदसरासणाइं सुवत्तासिंहासणाइ । निविट्ठा तेषु परोप्परं रिद्धि-
पाडिसिद्धीए पयाडियप्पाणो रायाणो । पयट्टा पयासिउ बहुप्पयारे काम-
पियारे । एत्थंतरे जणयाएसेण समागया पसरियपहाजाळमालतिलया-
ळकिया पुव्वदिस व्व रविविंवंधुरा प्रसन्नयणा पुग्निमानिस व्व संपुन्न-
ससिसुंदरा, घणत्थणमंडला मयणकेलिसरासि व्व मिलिएक्कचक्काय-
मिड्डणा, आरत्तकरचलणकमला कंफेळिनहलय व्व नपपल्लवपेसला, थूल-
मुत्ताहळाहरणहारिणी, मल्लिय व्व उम्मिलंतकुसुमसमूहसोहिआ, धवळ-
दुकूलनिवसणा गयणलळिठ व्व सत्तसरयभसगया, वलक्खरुडक्ख-
त्तडाविच्चुरियादिसमुडा समुद्वेळ व्व समुत्तलंतमत्तारिंठोलिसंकुत्ता
सयंरमंडय मंडयंती दमयंती । त दट्टण विग्घियमुहोहिं मदिनाहोहिं
स च्चेव चक्खुपिक्खेयस्स लक्खीकया ।

तो रायाएसेणं भदा अतेउरस्स पडिहारी ।

कुमरीए पुरो निवकुमराविक्रमे काहिउमाट्त्ता ॥ ८ ॥

कासिनयरीनरेसो एसो ददमुयवलो [वलो] नाम ।

वस्सु इमं जइ गंगं तुंगतरंगं मडसि दट्टुं ॥ ९ ॥

दमयंतीए भणिअं—भदे ! परवंचणव्रसणिणो कासिगासिणो सुव्वंति ।
ता न मे इममि रमइ मण ति अग्गओ गत्त । तहेय काऊण भणियं
तीए—

कुंकणयई नरिंदो एसो सिंहो ति वेरिऊरिसिंहो ।

वरिऊण इमं कयडीवणेसु कीलसु सुइं गिग्घे ॥ १० ॥

दमयंतीर् भणियं—भदे ! अकारणकोपणा कुंकणा, ता न पारेमि इमं
पए पए अणुकूळिउं तो अन्नं कहेसु । अगओ गंतूण भणियं तीए—

कम्हीरभूमिनाहो इमो महिंदो महिंदसमख्वो ।

कुकुमेऊयोरसुं कीळिउकामा इम वरसु ॥ ११ ॥

कुमरीए वुत्त—भदे ! तुसारसेमारभीरुयं मे सरीरयं किं न तुमं
जाणसि ? तो इओ गच्छामो ति भणंती गंतूण अगओ भणिउं
पवत्ता पडिहारी ।

एस निवो जयकोसो कोसवीए पडू पउरकोसो ।

मयरद्धयसमख्वो किं तुइ हरिणाञ्चि ! हरइ मणं ॥ १२ ॥

कुमरीए वुत्त—ऊरिजले ! अइरमणीया वरमाला विणिम्मविया ।
भदाए चितियं—अप्पडिवयणमेव इमस्स नरिंदस्स पडिसेहो । तओ
अगओ गंतूण वुत्त भदाए ।

कलयठकठि ! कंठे कळिगवइणो जयस्स खिन्न मालं ।

करपालराहुणा जस्स कवलिया वेरिजसससिणो ॥ १३ ॥

कुमरीए वुत्त—तायसमाणप्रयपरिणामस्स नमो एयस्स । तओ भदाए
अगओ गंतूण भणियं—

गयगमणि ! वीरमउढो गउडवई तुउन्न रुच्चइ किमेसो !

जस्स कारिणियरघंठारणेण पुट्टइ व वंभंडं ॥ १४ ॥

कुमरीए जांपियं—अम्मो ! एरिसं पि कसिणभंसण माणुसाणं रूपं होइ
ति तुरिय अगओ गच्छ । वेइ मे द्वियय । तओ ईसि हसंती गया
अगओ भदा जपिउ पवत्ता ।

पउमञ्चि ! पउमनाइं अरंतिनाइं इमं कुणसु नाइं ।

सिप्पातरगिणीतीरतरुणगे रमिउमिच्छंती ॥ १५ ॥

कुमरीए वुत्त—हद्धि, परिस्सत म्हि इमिणा सयवरमडउसचरणेण,
ता किञ्चिअज्ज त्रि भद्दा जपिस्सइ । चिन्तिय च भद्दाए—एसो त्रि
न मे मणमाणदइ त्ति कहिय कुमरीए । ता अग्गओ गच्छामि त्ति । तहेउ
काळ जपिउ पयत्ता भद्दा ।

एसो नलो कुमारो निसहसुओ जस्स पिच्छिउ रूवं ।

मन्नइ सहस्सनयणो नयणसहस्स घुव सहळ ॥ १६ ॥

चित्तिय विब्धियमणार् दमयतीए—अहो ! सयलरूवउत-
पच्चाएसो अगसनिवेशो, अहो ! अस्सामन्न लावन्न, अहो !
उदग्ग सोहग्ग, अहो ! महुवरिमनिनासो विलासो, ता हियय !
इम पइ पडिवाज्जिऊण पानेसु परमपरिओस त्ति । तओ वित्ता
नळस्स कळकदळे वरमाला । अहो ! सुवरिय सुवरिय त्ति समुट्ठिओ
जणकळयलो । एत्थनरे खग्ग कट्ठिऊण नल्मक्खिअपिउ पवत्तो कण्ह-
राओ । भो नल ! न लब्भए दमयती परिणेत । अजुत्त कय इमीए
ज तुम वरिओ । न म मुत्तु अन्नो उचिओ इमीए । ता मुच एय
जुञ्जसज्जो वा होइ । नलेण भाणिय—अरे नराहम ! जइ तुम न
वरिओ दमयतीए ता किं दूमिओ सि ! सपयं पुण ममग्गि वरिए
एयं परिचिय पत्यतो न गणेसि कुलकळक, नासकसे अयसपक, न
लज्जसे लोआओ, न बीइसे परलोयाओ, ता तुम परिचत्तसतमग्गो
मए सिक्खवियग्गो त्ति करवाळ घेतूण उट्ठिओ जल्लत्तकोणलो
नलो । दोण्ह पि सनद्धाइ पिण्हपहरणमीसणाइ सिन्नाइ । तओ
चित्तिय दमयतीए—हा ! किं मदमग्गाऽइ ज मइ कर उवाट्ठिओ एस
पलओ, ता जइ मइ अरहते भत्ता तो भयवइ सासणदेवि ! लइउ
पिजयग्गळ नलो, उयसमउ समर त्ति भगतीए गदिओ वारिभिंणारो ।
खित्ताओ तिन्नि तोयच्छडाओ । कण्हाराओ तोएण फरिसियग्गो
अगारो व्व निग्गणो नित्तेओ जाओ । पक्कपत्त व पायवाओ पाडियं

से मडलग करगाओ । निव्विसो विसधरो व्व रोसरहिओ कण्हराओ
 विवित्तु पवत्तो । अजुत्त मए नल पइ पलत्त । न सामन्नपुरिसो एसो ।
 ता मे पणमिउ जुज्जइ त्ति । तओ तेण पणामपुव्व खमाविओ
 निययावराह नलो ।

सभासिउ नलेण वि विसज्जिओ कण्हपत्थिवो पणओ ।

ज पणयवच्छला उत्तम त्ति सच्च बुद्धा विवित्ति ॥ १७ ॥

नलचरिएण तुट्ठो भीमो । सक्कारिऊण विसज्जिया तेण सेसपत्थिवा ।
 करापिओ महारिउट्ठेण दमयतीए करगहण नलो । दिन्नाइ नलस्स
 करमोयेयणे अणेयकारितुरयरयालकारत्थाईणि । एव भीमेण संमाणि-
 ष्जतो ठिओ तत्थ कइवयादिणाइ । तेण कयाणुगमणो पत्थिओ निय-
 नयरि नत्रो । दमयती वि नत्रेण सइ वच्चंती भाणिया जणणीए—

जपेज्ज पिय, विणय करिज्ज, वज्जेज्ज पुत्ति ! परानिंद ।

वसणे वि मा विमुचसु देहउत्थाय व्व नियनाह ॥ १८ ॥

त सिक्ख पडिउज्जिऊण कयप्पणामा विसज्जिया जणणीजण-
 णाई पत्थिया दमयती । रहमारोविऊण नलेण निवेसिया निय
 उच्छगे । तओ चउरगवल्लुक्खयखोणिएणुनियरेण रुद्धनहमडलस्स
 नलस्स वच्चतस्सतराले अत्थ गओ गयणमणी । पूरिय भुरण
 विद्वियादिट्ठिप्पसरसरोहेण तिमिरसरोहेण । न लक्खिउज्जए जलत्थर
 तरुगिरिगइइविसेसो । तइवि नियनयरुक्कठियमणो गमणाओ न
 नियत्तए नलो ।

सरुद्धदिट्ठिप्पसर वल्ल खलंत पडतमरडेसु ।

गच्छंतमुप्पहेणं दट्ठु भाणिया नत्रेण पिया ॥ १९ ॥

देवि । जगसु खण पयासेसु भाल्लियनरणे । जओ तिमिर-
 निरोद्धियनयणमग समग वल्ल अरल गतु । उट्ठिऊण दमयतीए करेण

परामुद्ध भालयदं । फुरिओ फारपहानिलओ कयधयारविलओ तिलओ
तओ निप्पच्चूह पहे पयङ्क वट्ठ । कोसत्रपुरीपरिसर गएण
भणिया नत्थेण दमयती—देवि ! जिणभरणमडियप्पएसा एसा मे पुरी ।
तीए भणिय—धन्नाऽइ जा लद्धूण नल नाह निच्चमाच्चिस्स चेइयाइ ।
अइ पसत्थदियहे बहुप्पअचमचवित्थरियारिद्धिडवर पइवणपणाच्चिय-
धयच्चल्लुवियवर विविइत्तूरराळरियदियतर नच्चततरुणिचकनिरतर
एए एए कीरतमगलो नलो पविट्ठो नयारिं । पणामिया दमयतीसाहि-
एण तेण जणणियजणया । अहिणदिओ णेहिं एसो । तओ नलो दमयती
य कयाइ जलकील कुणति । कयाइ दोलदोळणमुइ अणुहयति ।
कयाइ सयगुच्छसुराडिक्कुसुमेहिं परोप्पर विचित्तवध धम्मेल्ल पूरति ।
कयाइ अक्खजूएण रमति । कयाइ सय विचिहाउज्जवायणपरो रइसि
दमयतिं नलो नच्चारेइ । एअ नलो दमयतीए अरिउत्तो नवनवेदि
विणोएहिं काल बोलेइ । अन्नया नल नियरजे कूवर च कुमरत्ते
ठाविऊण पडिअन्न निसहेण समणत्तण ।

अनलो व्व नलो दुव्विसहतेयपसरो सरोसवेरीहिं ।

पत्थिनमत्थयपणमियपयकमणे पालए रउज ॥ २० ॥

अन्नया नत्थेण पुच्छिया मतिणो—जणओअउजिय चेव किमह माहिं
पालेमि, अओ अहिय ? तेहिं भणिय—तिभागूणं भरहद्ध भुत्त निसहेण,
तुम पुण सयल भरहद्धं भुजसि । ता जुत्त पुत्ता पिउणो अहिओ
त्ति । किंतु पुरी तक्खसाळा आयि इओ दोहिं जोयणसरहिं । तत्थ
कयवो राया । सो तुह आण न मन्नेइ ।

तुह जसससिग्गि विमत्ते समत्तभरहद्धविजयसभूए ।

उव्वइइ दुव्विणीओ एसो च्चिय लच्छणच्छाय ॥ २१ ॥

एसो य तुमए उरिक्खिओ रोगलेसो व्व लद्धोवचओ दुसग्गो

जाओ । जइ पुण इम पइ पराजयमण कय ता पव्ययब्भट्टो घडो व्व
विणट्टो चेव एसो । अओ पढम दूयपेसणेण से मुणिज्जउ मण । पच्छा
जहाजुत्त किज्जउ चि । तओ सिक्खणिऊण पेसिओ विचित्तभणिइ-
कुसलो दूओ । गतूण तेण भणिओ निव्विलव कयवो--

वेरिवणदहणदावाणलेण पहुणा नलेण आणत्त ।
मह पडिसेय पडिमज्जिऊण पालेसु नियरज्ज ॥ २१ ॥

अह न करिस्ससि एव सीलव्भट्टो मुणि व्व सुकयस्स ।
पाविहिंसि परिभस इमस्स सत्तगरज्जस्स ॥ २२ ॥

किं च मए तुब्भ हिय विचित्तयतेण पेसिओ दूओ ।
अन्नइ अतक्किओ चिय अइ करित्तो तुइ पिणास ॥ २४ ॥

इय दूयवयणमायन्निऊण दसणग्गदट्टओट्टपुडो ।
अप्पाणमयाणतो कयवराओ भणइ दूय ॥ २५ ॥

तुब्भ पहु किं बालो ? किं मत्तो ? किं च वायमुत्तो सो ।
जो सयउरिउभुयगमगरुड न पियाणइ मम पि ॥ २६ ॥

गुणदोसवियारखमा किं तस्स न सति मतिणो के वि ?
जेहिं नओ न नासिद्धो असमजसजपिरो एव ॥ २७ ॥

भो दूय ! गच्छ जइ तुइ सानी नियजीपियस्स निव्विन्नो ।
ता होउ समरसज्जो, अइ पि दूअ ! आगओ एसो ॥ २८ ॥

दूरण पि आगतु नलस्स कहियं कयंवरज्जरिय ।
तस्सोरि सो कुविओ चलिओ चउरगबलफालिओ ॥ २९ ॥

पत्तो तक्खसिलाए समतओ वेढिया अणेणेसा ।
पायारो व्व दुइज्जो विहिओ कुजरपरिक्खेवो ॥ ३० ॥

त असहतो सनहिऊण निग्गओ व्वाहिं कयवो । पिपिहपहरण
 क्रिणदुग्गुणियदिणमाणेपडापसर सरानियरुद्धनइमडल मडलगसवट-
 समुच्छलियसिद्धिसिद्धाभासुर सुरसिद्धजखपिक्खिजननच्चतकवधानेवइ
 वहतरुहिरमाहिणीरुमलायमाणभडमयय दोहिं पि बलेहिं पारद
 जुद्ध । नलेण भणिओ कयवो—मारिणहिं किमिमोहिं किमिप्पाएहिं पाइ-
 केहिं ? अह तुम च दो पि जुग्गामो । तओ जगम-गिरिणो व
 पवत्ता दो पि बाहुजुद्धाएहिं जुग्गित्त । ज ज जुद्ध कयवेण मरिगओ
 नलो तय तय नलेण निज्जिओ सो । तओ पटाइऊण पाडिअन्नसजमो
 ठिओ पाडिमाए कयवो । दिट्ठो नलेण, भणिओ य—निज्जिओइ तुमए
 इमिणा सच्चरिण, ता करेसु नियरज्ज । निरीहत्तणेण नलोऽणिलो
 व असारो त्ति उरेक्खिओ कयवेण । कयवसत्तरजियमणेण नलेण
 कयवपुत्तो जयसत्ती नाम कओ कयवरज्ज ।

पिण्डुस्स व नलस्स भरहद्धरज्जाभिसेओ कओ नरिंदेहिं । पए पए
 मत्तिकुसल्लरायणोसलीयवड्ढतकोसो कोसलाए समागओ गयणचरगणा-
 गणगिज्जतबलो नलो विविहाविणोएहिं दमयतीए सम रमतो गमेइ
 काल । कूवरो पुण नियकुलगारो रज्ज-लुद्धो नलस्स छल गवेसतो
 चिट्ठइ । चदस्स व लछण भनियव्रयासेण जाय नलस्स जूयनसण,
 जिणेमि रज्ज नल त्ति चित्ततो कूवरो रमावेइ निच्च । डमरुयगठिमिव
 सचरते जा दुण्ह पि जूएण रमताण गओ बहुयकालो । अन्नया
 नियइवसेण नलेण जिणित्त न सक्किओ कूवरो । पाडिओ नाणुकूलो
 नलस्स दक्खस्स पि कखिओ अक्खो । पुणो पुणो नलसारमारण
 कुणइ करो कूवरो । नगरगामखेडकव्वडाईणि हारापिओ नलो कूवरेण ।
 तलाओ व गिग्गे जलेण जाओ हीयमाणो नलो विह्वेण । मिसन्नो
 जणो जूयधले नले । सपज्जमाणमणोरहो हरिसिओ कूवरो । नलाणुर-
 त्तेण लोएण कओ हाहारवो । त सुच्चा समागया दमयती ।

सा जपइ नाह ! पसीय मज्झ पत्थेमि मुच जूयमिण ।
नणु वसणदाणदक्खा अक्खा तुह वेरिणो व्व इमे ॥ ३१ ॥

लहुवधुणो वर कूवरस्स रज्ज इम सय देहि ।
एस हट्टहरियरज्जो त्ति अत्तणो मा कुरु अकित्ति ॥ ३२ ॥

जुद्धेहिं अज्जिय ज रज्ज त हारिय व जूएण ।
सित्थ व असोत्तगय मज्झ मण देव ! दूमेइ ॥ ३३ ॥

तव्वयणमकुस मयगलो व्व मत्तो नलो न मन्नेइ ।
तीइ भणिया अमच्चा जूयाओ नल नियत्तेइ ॥ ३४ ॥

तोहिं पि वहु भणियो तहपि नियत्तो नलो न जूयाओ ।
न हि सन्निवायगहियस्स ओसइ किं पि समवइ ॥ ३५ ॥

हारियसमगरज्जो हारियदमयनिपमुहसुद्धतो ।
हारियसरीरपरिहियसयलाभरणो नलो राया ॥ ३६ ॥

भणियो य कूवरेण मह रज्ज मुच इत्थ मा चिट्ठ ।
तुह रज्ज दिन्न पिउणा, अक्खेहिं पुणो मज्झ ॥ ३७ ॥

पवलभुयवलाण भइ ! लच्छी न दूरे ।

परिहर मयमेव कूवर जपमागो ।

परिहियपडरित्थो पत्थियो सो पडिड्डो

न हि पिधुरसहावा द्धुत्ति दुत्थे पि धीरा ॥ ३८ ॥

नलाणुमगलगा दमयती निसिद्धा कूवरेण । मयच्छि ! मा गच्छ
धुम, मए जूए जियाऽसि त्ति मे सुद्धत अल्करेसु । तओ मतीहिं बुत्तो
कूवरो । परपुरिसच्छाय पि न छियइ महामई दमयती । ता मा इम
खियसु निय अतेउरे । जओ जेट्टभाउणो भउजा जणणि व्व दट्टव्वा ।

कहिये तेण—भागी भरहदाहिणद्धसामी नलो । सो य चालइस्सइ
 नयरमञ्जुट्टिय ह्यपचसयणमाण धम । एय उभय पि मिलिय दिट्ठ
 अग्गेहिं नियनयणेहिं । ज पुण नले जीरते पि कोसन्नाए अत्रो
 राया सजाओ त पिसवयइ । अहवा न अन्नदा मुणिवयण ति ।
 जइ पुण न नदिस्सइ कूवरो, नलो चय भविस्सइ एत्थ पत्थियो ।
 एय लोयसत्राव सुणतो, रुयतीए दमयतीए वाहसालिलेण सिच्चत-
 सदणो, नयरीओ निग्गओ नलो । भणिया नलेण भीमपुत्ती—देवि !
 कत्थ वच्चामो ? तीए वुत्त—देव ! गच्छ कुडिणपुर । तय पाहूणो
 होऊण अणुगिण्ह मे ताय । तओ नलारसेण साराहिणा चोइया
 कुडिणाभिमुह रहतुरगा । कमेण धुरधुरतघोरवगवपितयपथवूह रउदसइ
 सइलसहरियहरिणजूह विसविसमविसुप्पभीसण सुणिञ्जतसावय-
 निवहनीसण अरन्न पत्तो नलो । तत्थ रुद्धो करधरियवणुवाणासिल्लोहिं
 भिल्लोहिं । रह मुत्तण हुको ताण समुहो करेण करपाल नच्चावयतो
 नलो । सीहस्स व सियालेसु को तुह इमेसु अक्खेवो ? भर-
 हद्धविजयलच्छीपिलासभरण ते कियाणो किं न लज्जए इमेसु पसुपाएसु
 पहरतो ? त्ति भणतीए मुयाए धरिओ रह मुत्तूण दमयतीए नलो ।
 मुका दमयतीए सीलमाहप्पदुस्सडा हुकारा । हरिण ०२ हरीहिं गुजतोहिं
 पणट्ठा दिसोदिस भिल्ला । भिल्लपिट्ठओ नलेण सम गया दमयती दूर ।

एत्तो य अन्नभिल्लोहिं रहवरो तत्थ ताण अनहरिओ ।

किं कुणइ पुरिसयारो पुरिसस्स विहिम्मि निररीए ॥ ४१ ॥

तम्मि अरन्ने घेतु दमयतीए कर नियकरेण ।

करगहणूसवसनय सुमरावतो नलो चलिओ ॥ ४२ ॥

दब्भग्गमिन्न कोमलकमकमल-सरतरुहिराविंदूहिं ।

दमयतीए तमरन्निंदगोवाकिय व कय ॥ ४३ ॥

रज्जुभिः पट्टवैभो दमयंतीए सिरभिः जो आसि ।
 नियपडखडोई नलेण सो कओ संपइ परसु ॥ ४४ ॥
 दमयंतीं दुममूले निसन्नमद्वागगमगाखिन्नतणुं ।
 नियपरिहाणचलपीयणोई वीएइ नलराओ ॥ ४५ ॥
 पाएइ नलो सत्तिलं पत्तपुडि आणिकुण तं तिसियं ।
 सा पुच्छइ नलमज्जि गंतव्यं कित्तियमरत्तं ॥ ४६ ॥

नलेण वुत्तं—देवि । जोयणसयं अरत्तमेयं । अज्जवि पंचजोय-
 णाई लवियाई । धीरा होइ । एममुत्तंताणं ताणं पहे वच्चंताणं
 पडियारं काउं असक्को अक्को लज्जंती व निदुक्को अत्यगिरिसिहरं ।
 काणणेषु कंकोट्टियल्लोई विडिओ पसयो सूरयो नलेण । भाणिया
 दमयंती-देवि । सुत्तियण एत्थ देहि दिनदुक्खमुदाए निदाए अवसरं ।
 अलं आयसंकाए । अहं ते पाहीओ त्ति खित्त सपरे नलेण
 नियनिसणद्धं । वंदियण देवं अरहंतं सरियण पचपरामिट्ठिंत्तं पसुत्ता
 तय्य दमयंती । निदायंतीए तीए नलेण चित्तियं—

जोसं ससुरो सरणं लहंति पुरिसा न ते पुरिसलीहं ।
 दमयंतीइ पिइहरं ता कह वच्चांमि निग्गमो ॥ ४७ ॥
 काऊण वुटिसकाट्ठिणं हिययं मुत्तुं पियं पि दमयंतीं ।
 रंको व्व काई वि अन्नय जांमि घेत्तुण अत्ताणं ॥ ४८ ॥
 दमयंतीइ अराओ न कोवि सीलणमाओ होशी ।
 सबंगरक्खणकरं कयं सीलं चिय सर्जणं ॥ ४९ ॥

तओ सुरिएण ट्ठिन्नं वसणद्धं । दमयंतीययंचले त्तिहियाई निय-
 हीरेण अक्खगाई ।

वडरुक्खह दाहिणादिसिहिं जाइ विदम्भिहि मग्गु ।

वामदिसिहि पुण कोसळिहिं जहिं रुच्चइ ताहिं लग्गु ॥ ९० ॥

अह पुण अन्नय वच्चिस्स । तओ असइ रुयतो व्व निहुय
 क्कमो गतु पयत्तो नलो । पियपणइणिं पसुत्त वलियक्कधर पगेयतो
 गतूण केत्तिय पि भूमिभाग चित्तिउ पवत्तो । आहारत्थी पसुत्त बाल
 एय अणाह वग्घो सिंनो वा जइ भक्खेज्ज ता मे का गई ? अओ
 सूरुग्गम जान रक्खामि एय । पच्चूसे वच्चउ एसा सइच्छाए ति ।
 तओ पडियरित्थो पुरिसो व्व नियत्तो ताहिं चेव पएहिं नलो । भूमिसुत्त
 ददट्ठूण दमयतिं चित्तिय तेण—हा ! दमयती एगवत्था एगागिणी
 सुवइ सुन्नारत्ते । अहो ! नलस्स अतेउर असूरियपस्स । मम कम्म
 दोसेण इम अवत्थ गया एसा कमल्लोयणा ता किं करेमि हयासोऽह ?
 अणाह पिव पिययम महिवीट्ठुदियं पिच्छतो पि ज न निच्छज्जो विळ
 ज्जामि ता नूण वज्जघडिओग्घि । एसा अरत्ते मए मुक्का पडिबुद्धा समाणी
 मम पाडिसिद्धीए जीविण्णावि मुच्चिस्सइ । ता पइव्वय एय मुत्तूण
 अन्नत्थ गतु न उच्छहइ मे मण । जीविय मरण वा मे इमीए सम
 होउ । अहवा अवायसयसकुले अरत्ते अहमेव दुहभायण होमि । एसा
 पुण वत्थलिहिय ममाएस मुणती गतूण मयणभवणे सुइएण
 चिट्ठिस्सइ । एव कयनिच्छओ गमिऊण रयणिं पिययमापडिबोहसमए
 तिरोहिओ तुरियपयक्खेव नलो । उन्निदकमल्लामोयसुरहिसमीराभिरामे
 रयणीपिरामे दमयतीए दिट्ठो सुविणो । आरूढाऽइ फल्फुल्लमणद्वेरे
 चूयपायवे । भक्खियाइ मए तस्स पेसलाइ फलाइ । सहस ति वण-
 हत्थिणा उम्मूलिओ सो, तो पाडिया अइ अड व पक्खिणो खोणीयले ।
 तओ पडिबुद्धा दमयती नल अपेच्छिऊण जूह्वमट्ठा हरिणि व्व
 दिसाओ पलोयता चित्तिउ पवत्ता । हा ! अच्छाहिय पडिय, ज
 अरत्ते असरणा पिण्ण विमुक्क भि । अहवा पहाए मह वयणसुद्धि-

सल्लिङ्गणयणत्वं कथं वि जलासए गओ भविस्सइ पिययमो । अइवा
 निरुवमरुवदुद्धाए कीर वि खेयरीए रमणत्वं नीओ भविस्सइ नलो ।
 ते दुमा ते पव्वया तं चारन एक्को चेव चंदसुंदरमुद्धो न दोसई नलो ।
 एवं अणप्पवियप्पपञ्जाउलमणा कयदिसालोया नलं अपेण्टंती मीपो
 सुविणत्वं भाविउं पवत्ता । जो चूयदुमो पुप्फफलसमिद्धो सो नलो
 राया । जं मए फलासाओ कओ त रज्जसुहमाणणं जं च सो वण-
 द्दक्षिणा उम्भूलिओ ते दिव्वेण रज्जवभंसं लद्धारिओ नलो । जं पुग
 पडिय गिह तत्तो तं नल्यओ चुक्क गिह । तो इमिणा सुविणेण दुद्धं
 मे दंसणं ति ।

ता रोविउं पवत्ता दमपंती मुक्कंठमुच्चसरं ।

कायरमणाण इत्थीण धीरिमा होइ नहि वसणे ॥ ५१ ॥

हा नाइ । किं तएइ चत्ता ! किं तुज्ज होमि मग्गं ?

नहि भोगिणो कयापि हु नियकंचुटिया दुग्गं मग्गं ॥ ५२ ॥

तदा हि—

कोवप्रससग्जियनहो वि कुडिलदाढाकडप्पट्टुप्पिच्छो ।
पचाणणो न सक्को समीप्रदेस पि अक्कमिउ ॥ ५३ ॥

मयगधलुद्धरोलबटोठ वहिरियसमग्गादिसचक्क ।
तड्डुनियकर कुद्ध पि करिकुल दूरमोसरइ ॥ ५४ ॥

धूमग्गामत्रियदिसो महतजालो लिहियगयणग्गो ।
पासमपत्तो त्रिग्गहाइ वणदवो अकयसतागो ॥ ५५ ॥

विप्फारियफारफणाकुक्कार विमुक्कविसकणुक्केरा ।
पसरतरोसविवसा पि विसहरा पहरिउ न खमा ॥ ५६ ॥

दिट्टिप्पयाणमेत्तेण पडिहयाणप्पदप्पमाहप्पा ।
रक्खसभूयप्पमुहा परमुहा जति दूरेण ॥५७॥

अह पदपरिस्समसलिलधोयगत्ताए कटयाइविद्धपायतलङ्गरतरुहिराए
धूलिधूसरसरीरच्छगीए तीए दिट्टो महतो सत्थो । चित्थिय च-अहो !
अरन्ननित्थरणकारण दिट्टो मए पुन्नादएण पसत्थो सत्थो । स धीद्वआ
किंचि जाय ताम सव्वओ विविहाउहभयकरोहिं तक्करोहिं रुद्धो सत्थो ।
सतत्था तत्थ लोया । ताए भणिया मा वीदेह ति इक्किया तक्करा—अरे
दुरायारा ! मए रक्खिज्जत मा लुडेह स थ, अन्नहा पाविस्सह अणत्थ ।
तहवि न त्रिमति चोरा । तओ तीए सीलप्पभावदुस्सहा विमुक्का
हुकारा । तेहिं धणगुणटकारोहिं वायस व्व पणट्टा चोरा । सत्थलोएण
भणिय-अह पुन्नाओ ठिया काप्पि देवया एसा । जीए चोरोहिंतो रक्खिओ
स थो । सत्थयाहो जणणिं व त पणमिऊण पुच्छए—देवि ! काऽसि
तुमां किं वा अर-ने परिब्भमसिं कहिओ तीए रुयतीए तस्स बधवस्सेव
सव्वो नियवुत्ततो । तेण वुत्त- महारायनलस्स पत्ति ति मे पूयणिजासि ।

तुमए तक्कोरेहितो रक्खतीए उक्कयारक्किणिओऽइ । ता पविच्छेहि ममावास
ति भणिऊण दमयती नीया नियावास । त देवय व आराइए सय
वाहो । एत्यतरे गरुयगाज्जिभरियवभडभडो आखडलकोयडदडो सिइडि
मडलावद्धतडो घणपडलपडच्छन्नइमडवो निरतरासारसीयलो सलिल
प्यवाहमडियमहायलो पयडो पाउसो । जाया ति—रत्त निरतरा बुट्टी ।
सुह ठिया तय दमयती । विरयाए बुट्टीए मुत्तूण सय पत्थिया एसा ।
पिच्छए पिंगकेस गिरि व दाराणलपत्ति जलय व कालकाय कयत
व कयदुइयरून कत्तियाकरालकर घण व विज्जुच्छडाडोरभीसण
रक्खस । भणिय अणेण—सत्तरत्तच्छुद्धियस्स मे मक्खमुयलद्धिय ता तुम
भक्खिस्स । तीए भणिय—भइ । जायस्स जतुणो धुवो मच्चू ।
अकयत्यस्स मच्चुमय । अह पुण मूलाओ देवगुरुभत्तीए कयत्या ।
नत्थि मे मच्चुमय । किं च—

विविहदुहदूमिआह मरण पत्थेमि दुक्खमोक्खकर ।

नत्परिहाणन्दडु च म तुम खाहिसि सुइेण ॥ ५८ ॥

ता भक्ख किं विलवसि ? एस मए तुज्ज अप्पिओ अप्पा ।

मरण त्रिणा दुहाण जलजली जायए कत्तो ॥ ५९ ॥

तओ धीरयाए तुट्टो रक्खसो । भणिय तेण—मदे ! तुट्टो भिह ।
किं ते पिय करेमि । तीए बुत्त—जइ तुट्टो सि ता कइसु कया मे पइ-
सगमो होहि ति । विभगवलेण नाऊण अक्खिय रक्खसेण । पवास
दिवसाओ आरब्भ सपुत्ते बारसे वरिसे पिठभण्णाट्टियाए सयमेव
मिलिस्सइ ते नलो । पुणोवि तेण बुत्त—किं इमिणा मगखेएण ?
जइ मणासि ता निमेसमित्तेण तुम तायमदिर पराणेमि । तीए बुत्त—
कययाऽइ नत्सगमक्कहेण । नाह परपुरिसेण सम वच्चामि । वच्च
तम सट्टाणे । पहापुजमासुर सुरसरीर दसिऊण तिरोहिओ रक्खसो ।

बारसरिसिय पइणो पवास मुणिकुण गइया दमयतीए नियमा ।
 रत्तवत्याइ तबूल भूसणाइ पिलेण पिगईओ न गिण्डिस्स, न जाण
 मिलेइ नलो । तओ तिअतवचरणपरा पारणए वीयरहियफअपिइयपाण-
 धित्ती चित्ताट्टिय सतिनाहपडिम ज्ञायती दमयती गतूण गिरिगुहाए
 ठिया । सथवाहो सत्यमज्जे त अदट्ठूण सभतचित्ता गपेसता आगओ
 गिरिगुह । ज्ञाणसमत्तीए समासिओ सा तीए । ताण सत्ता साऊण
 सपत्ता तत्थ के त्रि तावसा । ठिया हरिणि व्व निचलरुत्ता । इत्यतरे
 थूलधारार्ह वरिसिउ पयट्ठो मेहो । सरधारेणीहिं व धारार्ह ताडि
 उज्जेतेहिं तावसेहिं जपिय--सपय पयप्पवचवचणत्थ कत्थ वच्चामो ।
 सजायदयाए दमयतीए भगिय-भदा ' ना वीहेह । काऊण तेसिं चउदिसि
 कुडय कया सीलसावणा--जइ मे सील अखडिय ता कुडयाओ वार्हे
 वरिसेउ मेहो । तओ छत्तच्छन्न व्व कुडए न निगडिय सळिल ।
 अन्नत्थ पत्थरा पि पलापिया पडतपयपूरेण । त दट्ठूण निग्घियमणेहिं
 जपिय अणेहिं । अहो ! न माणुसीए एरिस रूय । न वा एरिसी सत्ती ।
 ता नूण का पि देवया एसा । सत्थमाहेण वुत्त--किं तुम ज्ञापसि ।
 किं वा निब्भया चिट्ठसि । ताए वुत्त--अह अरहत दए ज्ञापमि ।
 तप्पमाएओ नथि मे भय । दवगुरुधम्मसरूय सपित्थर कहिऊण
 करापिओ जिणधम्मपाडिपार्त्त सत्थमाहो । तावसा पि सपत्तम्भारपाणा
 कजिय व नियधम्म निंदता पवन्ना जिणधम्म । तथ सत्थवाहेण करापिय
 पुर । त च पचसयाइ तावसाण इत्थ पडिवुद्धाइ ति ' तावसपुर ' ति
 पसिद्ध । तत्थ निम्माविय सतिनाहपडिमागणहर जिणहर । सव्वे
 पि जिणधम्मपरा काल बोळति । अन्नया निसीहे सेलसिहरे उगमन-
 रविपहापूर व्व उज्जोओ दिट्ठो दमयतीए । दिट्ठा य उप्पयतनिधयता
 देवा । तेसिं जयजयारापेण जगिया जणा । तेहिं सम समाखुढा दमयती
 पव्वय । तथ सिंहेकेसरिसाहुणो कया केवलुप्पत्तिमहिमा अमरेहिं ।
 वदिऊण त मुणिं पुरो निसण्णा सव्वे । इओ य तस्स केवलिणो गुरू

जसभदो नाम तयागथो । सो त्रि केरलिण नमिऊण निसत्रो । कया
केरलिणा असारससारसरूपपरूपणपरा धम्मदेसणा । एत्थतरे तयागओ
गयणमुज्जोयनो देवो । केरलिण नमिऊण भणिया तेण दमयनी-भदे ।
इहेण तत्रोवणे कुम्भइणो सीसो निञ्जतयचरणनपरो कप्परो नाम अह
मासि । पचग्गिसाहगो त्रि नादिनादेओ तासोहँ । तओ तेसु पसरत-
रोसो पत्थिओ अन्नत्थ । नीरघतिमिरानिरुद्धाए निसार वच्चतो निवडिओ
गिरिकदरे । गिरिदत्तगल्ग्या मग्गा मे दत्ता । दत्तभगपाडापरसो तत्थेव
पडिओ । ठिओ सत्तरत्त । तासोहँ दुस्सुरिणस्सेण तस्स वत्ता त्रि न
कया, किं पुण पडीयारो । विसेसओ मुयगे व गेहाओ निग्गए तत्रो-
यणाओ तम्मि ताससाण सुह सजाय । सोत्रि तावमेषु विसेसुल्लमनरोसो
मरिऊण तथेव ताससाण्णे समुपन्नो पन्नगो । कयाइ कयफणरुडप्पो
पहात्रिओ अह तुइ डसणत्थ । तुमए त्रिम दट्ठूण पडिओ परमिट्ठमतो ।
तेण मे कन्नगोयर गएण रुद्धा गई । पुणो त्रि परिट्ठो त्रिउ । अन्नया
तर ताससाण कहिञ्जव धम्म सुणोमि ।

जो कोहमाणमायालोहाणुगओ करेइ पाणियइ ।

सो परमभग्गि पावइ जीवो निक्खाइ दुक्खाइ ॥ ६० ॥

तओ चित्थिय मए—हा ! कह भग्गिस्स जो जीवणहेण चेष जीवामि ।
इमे य मए तावमा काहँचि दिट्ठपुब्ब चि ऊहापोह कुणतस्स मे जाय
जाइसरण सवेगपुब्ब पुब्बदुक्खाइ गरहनण कय मए अणसण । मरिऊण
सोऽइ सोइम्मे समुपन्नो कुसुमप्पहो नाम देवा । तुह धम्मयण
सण्णाओ समुत्तद्ध मुरत्तण ति उयगारिणिं तुम दट्ठुमागओऽइ ।
ता धम्मपुत्तो अह ते । भणिया य तेण ताससा—खमह मइ पुब्बसोरा-
चरणं । पात्तेइ पुब्बपडिपन्न सायव्वय । त च सप्पकल्लेर गिरि-
कदराओ काइँऊण ओठविय पायरे । भणिय च—जो कोइ कोय
करेञ्ज सो कप्परो व्व सप्पो परमवे हनेञ्ज चि । तओ सविग्गाचित्तेण

कुलवङ्गा भणियो केवली—भयन ! देहि मे दिक्ख । केरळिणा
 वुत्त—एस जसभइगुरू दिक्खिस्सइ तुम । पुणो वि जपिय कुलवङ्गा
 कह तए पडिअन्ना दिक्खा ? केरळिणा कहिय—कोसए
 नयरीए कूवरस्स नदणो अह । भगानयरीसामिणा केसरिणा
 दिन्ना मे वधुमई नाम नियधूया । जणयाएसेण गतूण परिणीया सा
 मए । तीए सह नियत्ततेण दिट्ठो मग्गे समोसरियो एस आयरियो ।
 वदियो परमभत्ताए सुया सणामयसारणी तस्म देसणा । पुञ्जियो
 य—भयव ! कित्तिय मे जीणिय ? दि-नोवओगेण वागरिय
 गुरुणा—अच्छ ! पचेव दिवसाइ । तओ मए मरणमासन्न मुणिकण
 भणिय—भयन ! येमजाणियोइ किं करोमि सपय ? सपत्तमणुकपेण
 गुरुणा वुत्त—अच्छ ! मा गच्छ खेय । पडिअज पव्वज्ज । जओ
 एगदियस पि एसा सग्गापवग्गकारण । तओइ पवन्नो दिक्ख । गुरु-
 निओगेण आगओ एव । सुक्कज्ञाणणलेण दइड्ढकम्मिधणो पत्तो
 केवल । एअ कहिऊण कयजोगनिराहो खन्नियभवोवग्गाहिकम्मो सिंइ-
 केसरी गओ मोक्ख । कओ केवलिसरीरस्स सुरोई सक्कारो । पडिअन्ना
 कुलवङ्गा जसभइसुरिपासे पञ्जा । दमयतीए भणियो सूरी—ममावि देहि
 दिक्ख । सुरिणा भणिय—भदे ! भुत्तव्वा तए नलेण सइ भोगा । अओ
 नारिहासि तुम दिक्ख । पहाए पव्वयाओ उत्तरिऊण सूरी गओ तावसपुर ।
 एव धम्मपसत्ता मल्लिगत्ता सत्तसअउराइ ठिया गिरिगुहाए दमयती ।

अन्नया आयन्निय तीए जहा—दमयति ! दिट्ठो मए अमुगप्पएसे
 तुइ पइ त्ति पहियवयण । तओ समुप्पन्नपरियोसा निग्गया
 गुहाओ सा । पहाविया वयणाणुसारेण । गया दूर । पडिया अरत्ते ।
 नल अपिअती रोविउ पवत्ता । हा ! किं करोमि, कत्थ वा,
 जामि त्ति विलवती त चेव गिरिगुह गतुमारद्धा । दिट्ठा पसारिय-
 सुहीए भक्खिस्साभित्ति भणतीए रक्खसीए । तीए वि न सक्किया सीअ-
 प्पमाअ भाक्खिउ । सुविणिट्ठ व्व तिरोइया रक्खसी । अगओ

गच्छतीए तीए दिद्धा निज्जग नई । पिनासपीडियाए पण्डिपहारेण
सीलपभात्रओ उप्पाइय तय पाणिय । पाऊण त पायिया पुरओ ।
परिम्मत्ता वीसता नगगोहतरुतठे । दिद्धा सयपुरिसोई । भणिया य—
भदे ! का तुम देवि व्व दीसमि ? तीए बुत्त—माणुमी अहं सत्य-
परिमट्ठाऽरत्ते सचरामि । दसोई मे तावसपुरमगग ।

तोई बुत्त—अग्हे पाणियाणयणय इत्यागया । अत्यगिरिमययये अक्के
न सक्केमो ते मगग दसिउ । जइ पुण अग्हाई सह आगच्छसि ता सत्येण
सम तुम किं पि पट्टण पराणेमो । गया सा तोई सह सत्ये । तय दट्ठण
धणदेउसययाइण पुच्छिया—कासि तुम ? तीए बुत्त—वणियपुत्ती अह,
पिइहरं पायिया । अर-ने पसुत्ता परिचत्ता भत्तुणा । बधेतेई व तुइ
पुरिसोई सहागया । सयवाइण बुत्त—अइ अचलपुर गच्छिस्स, ता
तुम पि आगच्छ वच्छे ! पुफ्फ उ पयत्तेण नइस्स तुम । तओ
आरोविया पहाणयाइण सा । पत्थिओ सत्ययाहो । आयासिओ वियसि-
यदुमकुसुमसमुल्लसियपरागपुणे गिरिनिक्कुंजे । निसार सयिएण पट्टिज्जो
पचनमोक्कारो सुंओ दमयतीए । तीए बुत्तो सत्ययाहो—जो नमुक्कारं
पटइ सो सावओ साइम्मिओ मे, त दट्ठुमिच्छामि । सो वि जणउ व्व
वच्छेओ त वेणुण तयेउ गओ ।

दिट्ठो साउओ पढालिइय तमालदलनील जिणविं वंदतो । दमयतीए
वि वदिय विं । कयसाउयवदणाए पुच्छिओ—भो ! कम्म नित्ययरस्स
विंवेम्ये ? तेण बुत्त—सुण, धरणीरमणीमणीकंचीए कंचीए नयरीए व यव्वो
वाणिओऽइ । त य अन्नया नाणुत्तो धम्मगुत्तो नाम समागओ साइ ।
वदिऊण पुच्छिओ सो मर—ऊया मे निब्बुई ? तेण बुत्त—देवलोयाओ
चुओ मिहिलपुरीए पसन्नचदो राया ह्योऊण एगुणवीसतिःपयरस्स माळि
नाइस्स पासे पडिउन्नसजमो सिण्डिइसि । तप्पभिइ समुपन्ना मे
माळिनाइे मत्ती । पु-ज्जेमि पढालिइयमेय माळिनाइस्स विं । तेण वि
पुच्छियाए दमयतीए कइओ निपवुत्ततो । तेण बुत्त—जणओ व ते

एस सत्यग्राहो अह च भाया ता न कायव्णो तर खेओ । पहाए पत्तो
सत्यग्राहो अचलपुर । तत्थ मुत्तुण दमयतिं गओ अन्नत्थ । एसा
तिसिया परिट्ठा नगरवावीए । जलदेवय वर दिट्ठा इत्थीहिं ।

तीए य वामचलणो गडिओ गोहाइ सल्लित्तीरम्मि ।

नियजाइसगमकए दुक्खे दुक्ख धुव एइ ॥ ६१ ॥

तीए पट्टिओ नमोक्कारो । तत्पभाओ मुक्को पाओ गोहाए । सा
पय पाऊण निग्गया वागीओ । निसन्ना निसन्नमणा वावीतडे ।
तत्थधि रिउपन्नगसुपन्नो रिउपन्नो राया । तस्स चद्रज्जञ्जसा चद-
जसा देवी । तीए दासीहिं दिट्ठा दमयती । अच्चतसुदरि त्ति मिड्ढियाहिं
ताहिं कहिया देवीए । ताए मि आणापिया अप्पणो पासे । दट्ठुण
दमयतिं, अहो ! महुरिमा रूप्पस्स त्ति भणतीए आळिगिया गाढ ।
दमयती मि निग्गिया चलणेषु देवीए । भणिया य—भदे ! कासि तुम
वणियपुत्ती भत्तुणा अह अरन्ने चत्त त्ति कहिय तीए । देवीए वुत्त—
पुत्ति वर चंदवई निच्चिता चिट्ठ मइ घरे । देवीं मि पुरपरिसरे
पइदिण दीणाणाह्वाण दवाए दाण । अन्नया दमयतीए भणिया—
देवी—जइ पुण मे भत्ता भोयणत्थ इत्थागच्छेज्ज ता अह देमि दाणसालए
दाण । निउत्ता सा देवीए । दइय दट्ठुमणा देइ दाण । पुच्छए अत्थिजण,
किमेरिसरूवो पुरिसो दिट्ठो तुंभेहिं ति ।

अन्नदिणे दाणसालाठिया पिच्छए तलारेहिं निज्जन बद्ध चोर । पुच्छए
सा तलारे—किमिमिणापिणासिय मि । तेहिं कहिय—चदवईए रयणरुगडिया
हरिया अणेण । ता हणिज्जइ एसो । चोरो मि दत्तगहियगुली नमिऊण
दमयतिं भणइ—देवि ! मिच्छावेहि म, तुह सरणमागओऽइ । दयावतीए
दमयतीए कया सीलसावणा । सीलप्पभावेण तुज्ज तत्तस्स बधा ।
निरलीहूआ तलारा । इम वुत्तत सोऊण समागओ तत्थ राया भणइ
दमयतिं—अच्छे ! मिमेयमजुत्त कय तुमए ? नहि तक्करो रक्खिउ

जुज्जइ । जओ रायभम्भो इमो, जं दुट्टनिग्गहो सिट्ठपाल्लणं च । जइ पुण इमं न कीरइ ता सभ्यत्थ अण्ववत्याए मण्ठसतिओ नाओ पय-इइ । दमयंतोए विन्नत्तं—देव । दयापरवसमणाए मए एवं कयं, ता खामियव्वो मे इमो अवरारहो । जओ दुट्टरोगो व्व इमस्स पीडा संकंता मे मणे । तओ मुक्को तक्करो रत्ता । सो पि तुमं मे माय त्ति जंपंतो पइदिणं पणमेइ दमयंतं । अनया पुच्छिओ सो तीए—को तुमं, कत्तो वा आगओऽसि ? तेण कइयं—अह तावसपुरवासिणो वसंत-सत्थवाइस्स पिगल्लो नाम दासो । जूयाइवसणासत्तेण मए वसंतसत्थ-वाइस्स चेव भवणे खत्तं खणिऊण अवहरियं सारदव्वं ।

धित्तूण तं सहत्थे पाणभएणं पहे पलायंतो ।

चोरोई लुंठिओ; कित्तियं व कुसळं कुसीयाण ॥ ६२ ॥

इह आगंतूण मए पादो सोवेउं इमो राया ।

ददुं चंदवईए आहरणकरंइयं कइवि ॥ ६३ ॥

चलिये मइ चित्तेणं तग्गहणमणोरइो समुपपन्नो ।

पाएण कुपुरिसाणं न सहामो अनहा होइ ॥ ६४ ॥

तं धित्तुं निकलंतो पावरियतणू पडेण विउल्लेण ।

चोरो त्ति लक्खिओऽइं इंगियकुसल्लेण नरवइणा ॥ ६५ ॥

रायाएसेण वद्धो तल्लोरोई अहं । वहत्थं निज्जंतेण मए दिट्ठा तुमं । पच्चभिजाणिऊण पवन्नाऽसि सरण । मोइओ ग्हि तुमए । किं च तावसपुराओ निग्गयाए तुमए मुक्कभोयणो वसंतसत्थवाहो ठिओ सत्त-रत्तं । जसभइसुरिणा सेसजणेण य बुउअरिओ भुत्तो अट्टमदिणे । कयाइ पहानपाहुडं धित्तूण गओ सत्थवाहो क्ववरं ददु । तेणावि तुट्ठेण दिन्नं इमस्स छत्तादिल्लंछियं तावसपुरपहुत्तणं । सो वि तुरवाजरियादियंतरो

आगओ तावसपुरं । पालए तत्थ रज्जं । दमयंतीए य पावपव्वयवज्जं
पवज्जं महाविओ पिंगलो ।

अन्नया आयन्नियं भीमेण जह्वा—जूए जिणिऊण नलं अलंकरियं
कूञ्जरेण रज्जं । दमयंतीं धित्तूण पविट्ठो नलो महाडविं । न जाणिउजइ
कत्थ वि किं जीउइ मओ वा । तं सोऊण योरंसुसळिलसिच्चंतयण-
भरा परुत्ता पुष्फदंती । पेसिओ भीमेण तेसिं गवेसणत्थं पडुक्कउजकरण-
पडुओ हरिमित्तो नाम बडुओ । कमेण पत्तो अचलपुरे रिउपन्नस्स रत्तो
पासं । पुच्छिओ चंदजसादेवीए—कुसलं मम बाहिणीए पुष्फदंतीए ?
बडुएण वुत्तं—निच्चं पि कुसल देवीए । किंतु नलदमयंतीरज्जमंस-
सवणाओ संजाओ देवीए महंतो चित्तसंताओ । चदजसाए वुत्तं—किं
भाणिसि त्ति । बडुएण कहिओ मूलाओ नलजूयवुत्ततो । तओ चंदजसं
रुयंतिं दट्ठुं परुत्तो रायलोओ । सब्ब सोयनिम्भरं पिच्छिऊण झुहा-
पीडिओ बडुओ गओ दाणसाळं । निविट्ठो तत्थ भोचणत्थं । दाणाहि
गारिणिं दमयंतीं उवलक्खिऊण समुप्पन्नपरिओसो पणओ सो । देवि !
गिम्हे वीरुहाए व्व का एसा ते अपसत्था अवत्था ? दिट्ठिया दिट्ठासि
जीवंती । संपयं कुसलं सब्बोसिं । एवं जंपिऊण वीसरियत्तुहाट्ठुक्खो
गओ चंदजसासमीवं । भणियमणेण—वद्धाविज्जासि अत्थि ते दाण-
साळाए दमयती । तं सोऊण आगया तत्थ चंदजसा । तीए आलिंगिया
गाढं दमयंती । भणियं च—धिद्धी मं जीए इयरजणविलक्खणेहिं
सामुदियलक्खणेहिं अक्खिया वि नोवलक्खिया तुमं । वच्छे ! वच्छला वि
अहं अत्ताणं गोविऊण किं वंचिया तुमए ? का वा ते लज्जा ममंतिए ?
कश्चेहिं किं तुमए मुक्को नलो ? नलेण वा मुक्कासि ? नूणं नलेण मुक्का
तुमं । तुमं पि जइ वसणवडियं पइं परिच्चयासि ता धुनें रथी अर-
दिसाए उग्गमेजा । हा नल ! न लज्जसे गुणसंचयं चयंतो एयं ? किं
ते कुलोच्चियनिणं ? गिण्हामि ते दुक्ख । किंजाभि उयारणं । खमेसु

मे अवराह जं नोयलक्खियासि । कत्य वा फुरियकतिनिलओ ते
भाल्तिलओ । तओ नियनिट्टीणणेण चदजसाए परामुट्ट भालपट्ट दमयतीए ।

अको व्व मेहमुको सुवन्नपिंडो व्व अनलउत्तिओ ।
दमयतीए भाले तिलओ तो फुरिउमारद्वो ॥ ६६ ॥

अह देवयाइ पाडिम व्व ष्हाधिया नियक्खेहिं देवीए ।
पवरसुयाइ परिहाविऊण नीया निवसमीये ॥ ६७ ॥

चदजसा दमयती य दोवि रत्तो सहाइ उवविट्टा ।
तम्मि समयम्मि सूरुो मुयणपईवा गओ अत्य ॥ ६८ ॥

तिमिरेण कज्जलेण व भायण गयणमडळ मरिय ।
तहपि न रायसहाए त्रियभिओ तिमिरलेसो मि ॥ ६९ ॥

तो रत्ता वागरिय—अत्यमिओ नणु रती न इह दीओ ।
अत्यि न वा जल्णो ता किमेस एवविट्टुज्जेओ ॥ ७० ॥

तओ देवीए दसिओ सहजो पहापुजनिलओ दमयतीए भाल-
तिलओ । कोउगेण रत्ता नियक्खेण पिहिओ । तओ गिरिगुह व्व
तिमिरनिभरा जाया रायसहा । ओसारिऊण पाणि पुठिया रत्ता
रज्जभसाइत्त । ओणयमुहीए रुयतीए तीए कहिया सन्धावि सा ।
रत्तावि नियउत्तरिउजेण नयणाइ परामुसतेण भणिय—पुत्ति । मा
रुयसु । सुरासुरेसु मि पइवइ विही । एत्यतेरे तरणिक्करणि [कर]-
तेयप्पसरेण अमरेण परिसाए आगतूण कयजलिणा भणिया दमयती—
अह तुहाएसेण पिंगलो चोरो चारित्त धित्तूण विहरतो गओ तावस-
पुर । तत्य मसाणे ठिओ पडिमाए । चियानलेण डज्जतो धम्मज्झाणपरो
परमेट्टिमन सुमरतो पुव्वपामाइ गरहतो गओ पचत्त । सजाओ
पहापसरभासुरो सुरो । अयडिणा मुणियपुव्वमत्तो जीवियरक्खणेण

पञ्जपडिवञ्जपणेण उवगारिणि तुम दट्टुपागओ । ता चिर नद
 तुमं ति । तओ सत्त कणयकोडीओ धरोसिऊण तिरोहिओ देवो । एव
 देवेण दसियं सुत्तयफल पच्चकखं पिकखतो पन्नो रिउवन्नो जिणधम्मे ।
 समए विन्नतो बडुएण एसो—देव ! तिसज्जेह दमयतिं पिइहरं ।
 चदजसाए वि वुत्त—एव होउ ति । तओ रिउवन्नेण रन्ना विस-
 ङ्गिया चउरंगबलकलिया चलिया दमयती । त आगच्छति सोऊण
 सिणेहततुसदाणिओ निग्गओ पुप्फदतीए समं समुहो भीमभूरई ।
 जणणिजणए दट्टूण तुट्टुचित्ता मुत्तूण वाहण निवडिया पारसु
 तेसिं दमयंती ।

ताण घणुक्कटाणं चिराओ मिलियाण नयणनीरेण ।

निवडतेण समता महीयले कइम जाय ॥ ७१ ॥

जउण व्य जणुक्कन्नं जणणिं आलिंगिउण दमयंती ।

लग्गूण जणणिकठे विमुक्करूठ चिर रुयइ ॥ ७२ ॥

तो वयणपकयाइ जलेण पक्खालिऊण विमलेण ।

अखिलं पि सुक्खदुक्ख परोप्पर जपियं तेहिं ॥ ७३ ॥

अह भणइ पुप्फदती अक आरोपिऊण दमयतिं ।

दिट्ठासि ज जियती त सुकय जग्गए अह ॥ ७४ ॥

अह धरे अच्छती सुहेण पिच्छिहिसि नियपइं वच्छे ।

चिरकालाउ त्रि पाणइ भदाइं जणो हि जीवतो ॥ ७५ ॥

तुट्टेण रन्ना दिन्नाइ बडुयस्स गामपचसयाइ । नगरे गंतूण दमयंती
 आगय ति सत्त दिणाणि कया तिसेसओ देवगुरुपूया । अट्टमादिणे
 भणिया दमयती—तहा करिस्स जहा सिग्घ ते नल्लसगमे
 भविस्सइ ति ।

तथा य दमयार्तिं मुत्तूण रन्ने परिभ्रमंनेण नलेण दिट्ठो वण-
निगुंजाओ संजाओ धूमो । जो भमरमालासामलो उड्ढ वड्ढंतो गिरी व्व
आच्छिन्नपक्खो अंतरिक्खे रिक्खंतो लक्खिज्जइ । निमेसामित्तेण जो
फुरंतजालाकरालो जलहरो व्व महीयल्लुच्छित्थियविज्जुंजपिंजरो नज्जइ ।
तओ पसरियड्ढत्तवंसतडयडारवो विविहसावयक्कंदभेरवो कयदुमो-
वदयो पलित्तो दयो । तस्य “ इक्खागुकुलकमलमत्तडमंडल नल । रक्ख
ममं ” ति सद्दो सुओ नलेण । निक्कारणकरुणापहाणत्तणेण सद्दीणुसारओ
वच्चंतेण दिट्ठो ‘ रक्ख रक्ख ’ ति भणंतो वणभंंतरे भुयंगमो ।
कहं मे नामं कुलं वा वियाणइ इमो, कहं वा सप्पस्स माणुसी
भास ति विविहयत्तित्तचित्तेण तस्स कड्ढणत्तं वित्तमुत्तारिज्जं । तं
च भूत्तिल्लगं वेट्ठियं नियभोगेण भोगिणा । रज्जु व्व कूवाउ काड्ढिऊण
वणदवाविसए पएसे पन्नगं मुत्तुकामो तेण डक्को करे नलो । त भुयंगं
भूयले विविऊण भणियं नलेण—साहु कयं कयन्नुणा तुमए जं
ममोवगारिणो एवमुवगरियं । सच्चं खु एयं जो खीरं पाएइ सो वि
डसिज्जइ तुइ जाईए । एवमुल्लवंतस्स नलस्स विसप्पंतेण सप्पवित्तेण
सजीवं चायं व जायं खुज्जं सरिरं । पिसाओ व्व कविलकेसो, कारदो व्व
लंबोद्धो, रंको व्व सुहुमपाणिपाओ, गणवइ व्व लंबोयोरो संपन्नो नलो ।
बीभच्छसव्वगत अत्ताणं पिच्छिऊण चित्तियं नलेण—अहो । इमिणा
रूवेण मुहा मे जीवियं, ता परलोओवयारिणि पव्वजं पथ्यग्गामि ।
एवं चित्तापवन्नस्स नलस्स पन्नगो संपत्तो पसरंतपद्दामंढलो लसंन-
मणिकुंडलो सुरो । भणियं अणेण—परिच्चय विसायं, तुइ पिया अहं
निसहो । तथा तुइ रज्जं दाऊण पडिवन्नपव्वज्जो गरिऊण गमुत्तन्नो
वंमलोए देवो । अवहिनाणेण मुगिया मए इमा तं अयथा । अओ
मए मायाए भुयंगरूवं काऊण खपखारक्खेवो थ्य दृग्गापडियस्स ते
सरिरे विरइयं विरूवत्तणं, तं च कहुओत्तइपायं थ उपगामं ति चिट्ठि-
यव्वं तए । जओ किंकीकया तुमए सयं थि गय्यागां, तं विरूवत्ते

अणुवलक्खिउज तुम नोनदप्रिस्सति । पव्वउजामणोरह पि सपय मा
 करेसु, अज्ज वि भुत्तव्वा तिच्चिया तुमए मही । अइ चेव चारित्त
 पडिवत्तिसमय ते कहिस्स, तहा गिण्हेमु विह्वमेय रयणकरडय च
 धरेसु जत्तेण । जया य सरूजमप्पणो इच्छासि तथा फोडेज्ज विह्व, पोठ
 हिसि तस्स मज्जे देवदूसाइ, उग्घाडिज्ज रयणकरडय तत्थ पलोइहिसि
 हारप्पमुहाइरणाइ । तेहिं देवदूसोहिं आहरणेहिं य परिहिण्हिं पाविहिसि
 तक्खणं नियरूव । नलेण पुठ्ठिओ देवो दमयतीए वुत्त । सइत्तण-
 पहाणो कहिओ तेण सब्बो । भणिओ देवेण नलो— किमेव अरण्णे
 परिभमसि ? पराणेमि तुम' तत्थ, जय गतुमिच्छासि । नलेण वुत्त—
 ससुमारपुरे पराणेषु म । तओ तहा काऊण देवो गओ सुरलोय ।

नलो वि तन्नगरुज्जाणभूसणे जिणमवणे पणमिऊण नमिनाइ पओ
 सुसुमारपुरदुवार । तत्थ उम्मूलियालाणक्खभो पणफरिसे वि धूणिया-
 सणो उवारि सचरते सकुते वि करेण कइडता भजतो तरुवण नियरिओ
 मत्ताइत्थी । तत्थ दहिवन्नेण रत्ता पायारमारुहिऊण भणिय—जो
 एय मत्ताकुजर वसीकरेइ तस्स ज मागिय सपयच्छामि ।
 नल्लखुज्जेण वुत्त—कथ सो मत्तायगलो जेण अइ वसीकरेमि । एव
 भणतस्स खुज्जस्स घणो व्व गज्जतो त परसमागओ गओ । जरेण त
 पइ पहाविओ खुज्जो । करिकरायावचणकुसलेण अगओ पच्छओ
 पासओ य सचरतेण तेण नीओ परिस्सम करी । गरुडो व्व उप्प-
 इऊण आरूढो तस्स खे । पुव्वासणे ठाऊण कलापे खिविऊण
 चल्पे आहओ कुम्भले चवेडाए । कररुडियकुसेण वाहिआ करी
 खुज्जेण । उग्घुट्टो जयजयारवो जणेण । दिन्न रत्ता सुवण्णसिखळ ।
 वस नेऊण नीओ नलेण आगणक्खभ वारणो । तओ उचारिऊण
 अकयपणामो दहिवन्नरस्स रत्तो आसन्ने निसन्नो नलो । रत्ता भणिओ
 —भो खुज्ज ! अथि हत्थिसिक्खावियक्खण किमन्न पि विग्गण ते ?
 खुज्जेण भणिय—किम न कडेमि, जइ सूरिययाग रसइ ददुमिच्छासि,

ता करोमि । तओ रत्ना गतूण गेह खुज्जस्स समपिय मुगतदुल्लासाग-
वेसनारप्पमुह । सूरतणे थालीओ मुत्तूण सूरविज्ज सरतेण खुज्जेण कया
दिव्या रसवई । कप्परुक्खदिन्न पिय मणुन्न त रसवइ भुत्तो सपारि
पारो राया । जपिय रत्ना—अहो ! रसवईए पागपगरिसो, अहो !
रसमहुरिमा, अहो ! रिसेसपेसठ्या, अहो ! सविदिउपयारित्ठण ।
एरिसि रसवइ नलो चेर जाणइ तओ नल सेरतस्स मे पारिचया चिर
एसा । ता किं तुम नओ सि खुज्ज ? न वा विरूवो एरिसो नलो,
कइ वा जोयणसयदुगतारियस्स तस्सागमो ? कत्तो वा भरहद्धसामिणो
तस्स एगागित्ठण ? तओ तुट्ठेण रत्ना दिन्नाइ खुज्जस्स वत्थालरू
णाइ टकल्कख गामाण च पचसयाइ । से सव्वपि गहिय खुज्जेण ।
न गहियाइ गामाण पचसयाइ । रत्ना भुत्तो खुज्जो—किमन्न पि किंचि
ते दिज्जठ ? खुज्जेण जपिय—इए एव, पारिदि मज्ज च नियरज्जे
निवारेसु । रत्ना वि तव्वयणवद्धमाणओ तदेव कय । अन्नया रत्ना
पुण्ड्रिओ खुज्जो—को तुम ? कत्तो वा आगओ ? खुज्जेण जपिय—
कोसलाए नलरायस्स सूयपारो हुडिओ नामाह । तस्स पासे सिक्ख
याओ कलाओ । नलो कूबरेण बधुणा जिणिओ रज्ज, दमयतिं घित्तूण
पवन्नो अरन्न । विरन्नो तयेर नलो । तओ अह आगओ तुह
समीर, न उण अगुणनुणो कपडकूरस्स कूबरस्स पासे ठिओ ।

तो दाहिव-ननरिदो सोऊण नलस्स मरणवुत्तत ।

त सोय सपत्तो पारिज्जइ जो न कइउ पि ॥ ७६ ॥

दमयतीपिउपासे दाहिवन्ननिवेण अन्नया दूओ ।

केणापि कारणेण पट्टपिओ मित्तविर्त्ताए ॥ ७७ ॥

भीमेण सक्कारिओ दूओ । कयापि पत्थापे पधियस्स पुरओ
जपिय दूएण—मम सामिणो समीपे नलस्स सूयकारो अत्थि, नलोपएसओ

सो मुणइ सूरपाग रसइ । त सोऊण दमयंतीए जपिओ पिवा-ताय ।
पणिहिं पेसिऊण जाणाहिं, केरिसो सूयारो । नल पिणा न याणइ
सूरपाय रसइ । जइ पुण गोपियप्पा नलो चेर हविज एसो ।

तो सामिकज्जवुसरो कुसलो नामेण पेसिओ पिपो ।

दहिवन्नसूरयारस्स रूजजाणणकए र-ना ॥ ७८ ॥

सो सुसुमारनयेरे पत्तो सुहसउणदुगुणिउठ्ठाहो ।

खुज्ज दट्ठु तस्सतिए निसन्नो पिसन्नो अ ॥ ७९ ॥

कुसलो चित्तेइ इम कथ नलो क थ खुज्जओ एसो ।

ज मेस्सरिसाण अतरमोसिं पि त चेर ॥ ८० ॥

तओ चित्तें किंपि सपहारिऊण कुसलो दुहय गाएइ—

गिट्ठुरु निक्खिबु काउरिषु एकु जि नल्ल न हु भति ।

मुक्क महासइ जेण धणि नासि सुत्ती दमयंती ॥ ८२ ॥

त पुणो पुणो गिज्जमाण सोऊण दमयतिं समरतो गल्ल
सुजलो परुत्तो नलो । 'किं रुयसि' ति पुच्छिओ कुसलेण ।
खुज्जेण जपिय—करुणरससगय गीय ते सुणिऊण रुयामि । खुज्जेण
पुच्छिओ सो ईदियत्थ । नल्लजूयाओ आरब्भ दिदम्भाए दमयती-
गमणपज्जता कहिया कहा कुसलेण । पुणो पि वुत्त पिप्पेण खुज्ज ।
दहिवन्नस्स रत्तो दूएण भीमरायस्स अग्गओ सूरपागसूयारो ति कहिओ
तुम । सूरपागपच्चलो नलो चेर ति चिततीए दमयतीए जणयमब्भत्थि-
ऊण पेसिओ अह ते दसणत्थ । तुम दट्ठुण चितिय मए—कथ अच्च-
त्यमणुज्जो खुज्जो, कथ या सन्नगोवगपेसलो नलो । कथ कवल्लिय-
तिमिकुडवगो वगो, कथ या कयजाणणदो चदो । तद्वा मम्मगच्छंतस्स

समुद्रो सडणसघाओ सजाओ सो वि निष्फलो, ज तुम न होसि नलो ।
दमयतीपिन्मपरसेण खुज्जेण नीओ नियगह पिणो ।

जओ—

जय जगो वसइ पिओ तीए दिसाए समागओ सतो ।

काओ विवुणइ हरिस किं पुण पियपेसिओ पुरिसो ॥ ८१ ॥

महासईए दमयतीए महापुरिसस्स नलस्स य कइत्तस्स ते किं
सागय कांड ति बुच्छेण कया भोयणाइपडिउत्ती । दिन्न दहिवन्दिन्न
आहरण । तओ पत्तो कुसलो कुमलेण कुडिणपुर । कहिओ भीमस्स
मत्तकरिउसीकरणमूलो सओ खुज्जनुत्ततो । दमयताए वुत्त—ताय ।
नूण नलो सो, किंतु केणावि आइरदोसेण कम्मदोसेण वा विरुओ
जाओ ।

करिसिक्खाकुसलत्त, सूरियपागस्म करणसामय ।

अच्चम्मय च दाण नल विणा नयि अन्नत्थ ॥ ८३ ॥

ताय । केणावि उपाएण त खुज्ज इहाणेसु, जेण त सय परिकेहिमि ।
भीमेण वुत्त—पुत्ति ! अय्यि सयवर पारभेमि, इक्कारेमि दहियन्न ।
दहियन्नो पुवं पि ते छुद्धो आसि, पर तुमए नलो वरिओ । ता एण्हि तुइ
सयवर सुणिऊण सिग्धमागमिस्सइ सो । तेण सह खुज्जो पि । जइ सो
नलो ता तुम अन्नस्स दिज्जनि न सहिस्सइ । तदा [य] तुरयाहिययन्नू
नलो अयि । जइ सो खुज्जो नलो ता रहतुरयपेरणण जाणियवो
नलो ति । नलस्स पेरतस्स परणतुल्लरया तुरया इवनि । आसन्न
दिरस कहिस्स । जइ तय आगमिस्सइ खुज्जो वेगेण, सो नलो नूण ।
अन्नो पि थीपरिभव न सहइ किं पुण नलनरिंदो । पेसिओ भीमेण
दहियन्नस्स दूओ, कहिओ तेण चित्तसुद्धपचमीए दमयतीसयवरो ।
चिनिय दहियन्नेण—अडिलसणीया मे दमयती, पर दूरदेसे सा, पच्चूसे

पचभी, न तीरइ तथ गतु, ता किं करेमि त्ति मीणो व्व थोयजले पत्तो अरइ दहिवन्नो । खुज्जेण चित्तिय-दमयती महासई न पुरिसतरमिच्छइ इच्छेज्ज वा तहावि मइ विज्जमाणे को गिण्हेज्ज त । ता तथ दुहिवन्न छाईं पहेरोहिं नेमि, जेण अणेण सह ममापि पसणेण दसण होइ । खुज्जेण वुत्तो दुहिवन्नो—किं तम्मसि तुम ? कहेहि कारण । नहि अकहियरोगस्स रोगिणो चिगिञ्छा कीरइ । रत्ता वुत्त—सपन्नो कय-सुरपुरपवेसनगलो नलो, पुणो पि दमयती सपय सयवर करिस्सइ, अथि मे दमयतीए अहिलासो, दूरे पिदम्भा, छच्चेव पहरा अतरे, बहुय-दिवसेहिं आगओ दूओ, अह पुण कह इत्तिएण कालेण वाच्चस्सामि त्ति चिताए न पावेमि निवुइ । खुज्जेण वुत्त—जच्चतुरयजुत्त अप्पेहि मे रह, जेण पच्चूसे तथ तुम नेमि । न सामन्नपुरिसो एसो किंतु खेयरो सुरो व त्ति चित्तिज्जण समप्पिओ जहुत्तरहो रत्ता । त काज्जण पगुण भणिओ नलेण दहिवन्नो—आरोह रह ।

राया थइयाइत्तो छत्तधरो दुन्नि चामरकरा य ।

आरूढा तम्मि रहे पच इमे, खुज्जओ छट्ठो ॥ ८४ ॥

त विह्व च करड कडियडे बधिज्जण वत्थेण ।

कयदेवगुरुसुमरणो तुरगमे खेडए खुज्जो ॥ ८५ ॥

हयहिययजाणएण नलेण चोइज्जमाणवरतुरओ ।

गतु रहो पयट्ठो पडुचित्तेण पिमाण व ॥ ८६ ॥

अह दहिवन्नस पडो पडिओ रहवेगपवणउद्धूओ ।

तेण परिओसवसओ नलस्स ओयारण व कओ ॥ ८७ ॥

दहिवन्नेण कहियमेय खुज्जस्स, हसिज्जण भणिय खुज्जेण—कथ पथिव, अथि ते पडो ? पडपडणाओ पचवीसजोयणाइ आगओ रहो । किं च मज्झिमा इमे तुरया, जइ पुण उत्तमा हवेज्ज,

ता इत्तिण कालेण चोइउजमाणा वरपचासजोयणाइ रहो आगच्छेज्जा ।
 दहिग्ग्णेण अक्खस्खलं पिक्खिऊण अक्खिय--इत्य अक्खे जत्तियाइं
 फलाइ चिद्धति अगणतो पि तोसिं सख जाणेमि अइ, नियत्ततो ते
 कोउगं दासिस्स । खुज्जएण भणिय--मए सारहिग्गि मा वीहेसु काल-
 क्खेवाओ । एग्गुट्ठिप्पहारेण पाडेमि सव्वाइ फलाइ तुह पुरओ । रन्ना
 वुत्त--पेच्छ अच्छेर, पाडेहि तुम, चिट्ठति अट्ठारससहस्साइ फलाण ।
 तओ मुट्ठिवाएण पाडियाइ ताइ खुज्जेण । गणियाइ दहिग्ग्णेण जाण
 तित्तियाइ चैव । दिग्ग्णा दहिग्ग्णस्स पत्थिणएण तुरयहिययविज्जा खुज्जेण ।
 गहिया दहिग्ग्णाओ फलसखाविज्जा । पहाए कुड्डिणपुरासन्ने पत्तो रहो ।
 वियत्तिययणरूमलो सपन्ना दहिग्ग्णो ।

एत्यतरे रयणीरामे दमयतीए दिट्ठो सुग्गिणओ । कहिओ विहिपुव
 पिउणो । जहा दिट्ठा मए निव्वुइदेवा आणेयती इत्य गयणे कोसल्लज्जाण ।
 देवीयणेण पुप्फफलकालिय आरूढा अह चूयपायन । मम हत्थे समप्पिय
 पहाणपउम देवीए । पाडिओ पुव्वारूढो ज्ञत्ति विहगमो । भीमेण वुत्त--
 पुत्ति ! सोहणो सुग्गिणो । निव्वुइदेवी ते पुन्नरासी जग्गिओ । कोसल्लज्जाण
 कोसयारउज्जलामकर । मायदारोहेण नलसगमकारण । पुव्वारूढविहगम-
 पडण कूवरस्स रउज्जमसो । पच्चूसे दिट्ठो त्ति अज्जेव ते मिळिस्सइ नल्लो ॥

तयार्णि चैव पत्तो पुरदार दहिग्ग्णो । कहिओ मगलाभिहाणपुरिसेण
 भीमस्स । ज्ञत्ति आगतण मित्तो व्व परिरभिओ भामेण । समप्पिओ
 पनरासो । भोयणाइपाडिगत्तिं काऊण भणिओ भीमेण--अत्थि ते
 सूरपागसूवयारो, त दसेहि मे । आइट्ठो दहिग्ग्णेण खुज्जो रसइकरणत्थ ।
 तेण पि कम्परुक्खेणैव तक्खणे कया रसवई । दहिग्ग्णोवरोहेण भुत्तो
 भीमो सपरिवारो त रसइ । तस्सासायपरिक्खण थ तम्मत्तभरिय थाल
 आणाक्खिऊण मत्त दमयतीए । रसासायणाउ य निच्छिय खुज्जो नल्लो
 त्ति । भणिय च तीए--पुव्वं नाणनिहिणा गुरुणा अक्खिय मे नल

विणा सूरपाग अन्नो न याणइ भारहे । ता नूण नलो चैव एसो । जं पुण खुज्जो तत्त्व केणावि कारणेण होयव्व । नलस्स एक्का परिक्खा रसवई, अन्ना वि अत्थि । नलंगुलीए वि फरिसिया अइं पुलयाळंकिया होमि । ता अगुलीए फरिसेउ मं खुज्जो । जइ पुण इमा वि परिक्खा मिळइ, तओ खुज्जो पुच्छिओ—किं तुमं नलो ? तेण वुत्तं—कय प्रित्विन्नपच्छत्यलो नलो, कत्याइं जणनयणदुबखुज्जओ खुज्जओ । तइ वि गाढोवरोहेण तेण फरिसिय दमयतीए वच्छत्यलं अंगुलीए । तिचिएणावि अंगुलीफरिमेणावि हिययइरिसुक्करिसेण कक्कोडयं व जाय उक्कटयं दमयतीए देइ । तथा सुत्ता अइ तुमए मुक्का, संपय पाणनाह ! दिट्ठोसि, काई वच्चसि चि भणंतीए तीए नीओ नलो भवणम्मतर । अम्मत्थिओ—पयासेसु सरूवं । तओ विज्जाओ करंडाओ य वत्थालकरणाइ परिद्विऊण जाओ सरूवत्यो नलो । त दट्ठूण तुट्ठचित्ता दमयती वळि व्व पायव्व सव्वंगमालिंगए गाट । भीमेणावि नलो नाऊण निवेसिओ नियसिंहासणे । सामी तुमं, ता समाइस किं करेमि ति भणतो ठिओ पुरओ कयजली भीमो । दइिन्नेण विरुत्तो नलो । नाहो वि तुमं ज अन्नाणओ अणुचिय आणतो सि, त खमेसु मे । दमयतीए हक्काराविओ चदजसासमेओ समागओ रिउपन्नो राया । तइ तात्तपुरपट्टू वसत्तसिरिसेहरो । कया तेसिं पडिवत्तो भीमेण ।

अन्नाया सव्वोसिं पि भीमसइहाए ठियाण पत्तो पहाए पहापसरडामरो अमरो । कयजलिणा भणिया तेण दमयती—अइ खु तावसवई, तुमए पडिवोहिओ, जिणधम्मपभावेण मरिऊण सोइम्मे सूरु संजाओ चि । सचरुणयकोडीओ वरिसिऊण गओ सट्ठाण । भीम-रिउपन्न-दइिवन्न-वसत्तपमुइेहिं महीनाहेहिं मिळिऊण रउजे अइिसित्तो नलो । नलाए-सेण मोळियाइ तेहिं नियनियव्वलाइ । तेहिं परिगओ गउज्जनगहयमयगलो तुरयखुरक्खयखोर्णारेणुरुद्धनहयलो रइचक्काचिक्कारउक्कापियारिचक्करुन्न-उक्कणे उक्को सत्तो कोसलापुरिं । दूय पेसिऊण कवाविव कूवरम्स

किं पुव्वभवे भयन ! अम्हेहिं कय जमेरिस रञ्ज ।
 लद्धूण हारिय अह पुणो पि लद्ध समग्ग पि ॥ ९८ ॥
 गुरुणा भणिय—सुण सोम ! अत्थि एत्थेव जवुदीवग्गि ।
 भारहवासे अट्ठाण्यस्स गिरिणो समोणग्गि ॥ ९९ ॥
 निच्च अदिट्ठपरच्चक्कसगर अथि संगर नगर ।
 तत्यासि विद्धियदिसिरमणिऋम्मणो मम्मणो राया ॥ १०० ॥

तस्स वीरमई देवी । कयाइ तीए सह पारद्धिपत्थिएण पत्थियेणे
 नगरवाहिं सत्येण सह गच्छतो धम्मो अ मुत्तिमतो पसतो सतोमप्यमुह
 गुणयिसिदुठो दिदुठो मुणी । भिगयामहूसवविग्घपडणो असडणो मे एतो
 त्ति चिततेण तेण कुजरो व जूहाओ सथाओ धरिओ सो ।
 नियत्तिऊण नीओ नियगेह । वारस घडिआओ जाव पिडविओ । पच्छा
 पुच्छिओ समुच्छलियकारुणेण रत्ता देवीए य—कतो तुम आगओ,
 कत्य वा पत्थिओसि ? मुणिणा भणिय—रोहीडयपुराओ अट्ठावयपव्व
 यावयसपाडिविवाण जिणविवाण वदणत्य सत्येण सह पत्थिओऽइ ।
 एव मुणिवयणमतसरणेण विस व विसइराण पियलिओ तेसि कावो ।
 मद्दगभाय नाऊण मुणिणा कहिओ जीवदयापहाणो धम्मो । आजम्माओ
 धम्मकखरोहिं अविद्धकन्नाण ताण जाओ किंचि धम्मपरिणामो ।
 पडिलाहिओ तेहिं साहू भत्तपाणाइणा । धरिओ केत्तिअ पि काल ।
 ओसह व रोगीण तेसि धम्मविनाण दाऊण तेहिं विसाग्जेओ गओ
 मुणी अट्ठावय । एव साहुससग्गओ पडिमुद्धेहिं तेहिं दपिण व किर
 णेहिं जत्तओ पात्थिय सावगत्तण । अनया वीरमई धम्मथिरीकरण
 सासणदेययाए नीया अट्ठाण्यपव्वय । तत्य नियनियवन्नप्पमाणजुत्ताओ
 विविहरयणपजुत्ताओ सुरासुरविणिग्गियमहिमाओ अरिहत्तपडिमाओ
 पेच्छिऊण परम परिओसमावन्ना । वदिऊण आगया तओ नियनयर ।

आभीरधम्मिलासस्त रेणुया-नामियाइ धरिणीए ।
 निम्मऋगुणपरिष्पुन्नो उप्पन्नो ' धन्नउ ' ति सुओ ॥ ११० ॥
 वीरमई-जीवो पुण सजाया ' धूसारि ' ति से धरिणी ।
 धन्नो नियमहिस्सीओ व्राई गत्तण चोइ ॥ १११ ॥
 अह पाउसे पयडे धणेषु बुद्धिं घण कुणतेसु ।
 महिस्सीण चारणत्थ सिरोवरिं छत्तय धरिउ ॥ ११२ ॥
 धन्नो गओ अरन्ने तेण ताहिं तिन्वतनकिसो दिट्ठो ।
 काउस्सग्गेण ठिओ मुणी गिरिंदो व्व निक्कपो ॥ ११३ ॥
 भत्तीए छत्तय से सिरम्मि धरिउ निवारिय इमिणा ।
 समणस्स बुद्धिकट्ठ, अह बुद्धीए नियत्ताए ॥ ११४ ॥
 नमिऊण मुणी भणिओ धन्नेण—तुम इहागओ क्तो ?
 समणेण जापिय—भइ ! पडुदेसाउ पत्तोह ॥ ११५ ॥
 लकापुरीइ चलिओ तत्यागयनियगुरूण नमणत्थ ।
 मेहेण सत्तरत्त धरिसतेण नररि रुद्धो ॥ ११६ ॥
 धन्नेण जपिय—पकदुग्गमा णाह सपय ! पुहवा ।
 तो चळसु नयरमज्जे मज्झ इम महिसमारुहिउ ॥ ११७ ॥
 मुणिणा भणिय—साहूण वाहणारोहण अजुत्त ति ।
 तो धन्नएण सहिओ साहू सणिय गओ नयर ॥ ११८ ॥
 धन्नेण मुणी भणिओ—खणमेक्क एत्थ चिट्ठ ताव तुम ।
 वित्तूण जाव दुद्ध अहमागच्छामि गेहाओ ॥ ११९ ॥
 गत्तण गिह धन्नो दुद्ध वित्तूण आगओ ज्जत्ति ।
 भत्तीए कारिओ तेण महरिस्सी दुद्धपारणय ॥ १२० ॥

तसो गुरुर्हि चतो पिउणा पडियोहिओ य आगतु ।
 परिपालिउ असको वय, इमो अणसण कुणइ ॥ १३२ ॥
 दमयतीए पि कय नलाणुरत्ताइ त तओ मरिउ ।
 जाओ नखो कुबेरो दमयती तस्स पुण भञ्जा ॥ १३३ ॥
 किञ्चि वयपिराहणओ नीयसुरत्ता इमेहि सपत्त ।
 दो वि खबिऊण कम्म कगेण मोक्खं लडिस्सति ॥ १३४ ॥

इति द्यूते नलकथा



सोह्रगमजरी मजरी व्व पसरतसीलसुरहिगुणा ।
नयणभमराण वीसाममदिर से महादेवी ॥ ९ ॥

क्याइ तीए समुप्पन्नो पुत्तो । कराविय रत्ता वद्धावणय । कय
से 'नरसिंहो' ति नाम । पत्तो सो कुमारभार । गद्दाविओ
कलाकलार । पन्नो अणन्नसामन्नलायन्नपुन्न तारुन्न ।

सा तस्स ख्वसोद्दा सजाया पिच्छिऊण ज मयणो ।
लज्जाए विर्लाणगो नूणमणगत्तण पत्तो ॥ १० ॥

अन्नया विन्नत्तो कुमारो पडिहारेण—देव । दुवारे चिट्ठति कुमार
दसणयिणो कुसग्गनिउणनामाणो चित्तयरदारया । वुमारेण वुत्त—
सिग्ग पत्तेसिद्धि । पत्तेसिया पडिहारेण । पणमिऊण कुमार उगविद्धा ते ।
समप्पिया चित्तवट्ठिया ।

अह पेच्छिऊण एय परिओसत्तिसग्गेयणजुएण ।
भणिय नरसिंहेण का एसा देवया एत्थ ॥ ११ ॥

इसिऊण तेहिं भणिय न देवया किंतु माणुसी एसा ।
तो कुमेरेण वुत्त—न एरिसी माणुसी होइ ॥ १२ ॥

अह माणुसी पि जइ होज्ज एरिसी ता कुणति ज कट्ठ ।
के वि ह्वु सग्गनिमित्त तेसि सव्व पि त विहल ॥ १३ ॥

ता तुग्ग नूणमेय अणुत्तर चित्तकम्मचउत्त ।
इय मग्ग पुरइ चित्ते, तो भणिय कुसग्गनिउणेहिं ॥ १४ ॥

अग्गहाणमिह न किंचि पि चित्तकर चित्तकम्मचउत्त ।
दट्ठु पि पाडिच्छद न जेहिं सम्म इमा लिहिया ॥ १५ ॥

एकस्स पयावङ्गो वन्नसु विनाण-कोसल एत्य ।

जेण पडिच्छदयमतेरेण वाग विणिम्मविया ॥ १६ ॥

इय तव्वयण सोउ वियासियमुहपकरण कुमरेण ।

भणिय—कहेह भदा ! का एसा कस्स वा धूया ॥ १७ ॥

तेहिं भणिय—कुमार ! सुण । आयि कणगउरनयरे कणगद्धओ
राया, कणगावली से भज्जा, ताण कणगवई नाम धूया ।

पसरतेण समता कणगुज्जळ कायकतिपडलेण ।

कणयामरणाइ पिय जा दीसड दिसापुरधीण ॥ १८ ॥

सा य रूवाइसरण मुणीण वि मणहारिणी, कन्धाकुसलत्तणेण
असरिंसी अन्नकन्नयाण, पत्तजाव्वणा समागया पिउपायपणामयमयाण
मडवे । आयन्निय तार वदिणा कात्त कुमार ! तुइ गुणकित्तण । तप्प
भिइ च परिचत्तसेसगारा अट्टाणदिन्नसुन्नडुकारा कठल्लेणपचमुगारा
गरुयपसरतनीसासा कुमारगुणसरुहामत्तपत्तआसासा सजाया सा ।
सुणियमिण से सहीहिंतो रत्ता । किं इमीए ठाणे अणुराओ, कुमारस्स
वि केरिस्स इम पइ चित्त ति जाणणय, कुमारस्स पडिच्छदय आणेउ,
इम कणगवईपडिच्छदय च दसिउ पेसिया इय अग्हे । कुमार !
नगरुज्जाणे राहापेहेण धणुअ्वेयमम्मसतो पुरपरिसरे विविहत्तुरगवग-
वग्गणविणोयमणुहवतो सीहदुवारे चारणारोहकीळ कुणतो य दिदुओ
तुम । तओ सरारमुदेरदाठियकदप्पदप्पस्स कुमारस्स अहो अविकल
कलाकोसल्ल ति पत्ता विम्हया अग्हे । इम च सोऊण मयणसरगोय
गओ कुमारो । तहा वि नियमागार गूहतेण तेण भणिय—मण भो
मइसार ! किं पि समरसापय ! पहसियमुहेण जपिय मइसारेण—
' करि सफलउ अप्पाणु ' । सिग्गमेव भणिय कुमारेण—

‘पडिवग्निनि दय देव गुरु देनि सुपत्तिहि दाणु ।

विरइनि दाणजणुद्धरणु करि सफलउ अप्पाणु ॥ १९ ॥

कुसलेण वुत्त—अहो कुमारस्स कव्वकरणसत्ता ! कुमारेण जपिय-
बुद्धिसार ! तुम पढसु । तेण पडिय— ‘इहु भल्लिम पज्जतु’ ।

कुमारेण भणिय—

‘पुत्तु जु रजइ जणयमणु था आराहइ कतु ।

भिच्चु पसन्नु करइ पहु इहु भल्लिम पज्जतु ॥ ’ २० ॥

अहो अइसओ ति भणिय निउणेण—कुमार ! मए त्रि समत्सा
चितिया अथि त पूरेसु । कुमारेण वुत्त—पढसु । पडिया निउणेण—

‘ मरगयन्नह पियइ ठरि पिय चपयपहदेह । ’

तक्कालमेव कुमारेण भणिय—

‘ कसमइइ दिनिय सइइ नाइ सुमन्नइ रेह ॥ ’ २१ ॥

निउणेण भणिय—ज चेव चितिय उत्तरह मए त चेव कुमारस्स
वि फुरिय । अहो बुद्धिपगरिसो । कुसलेण वुत्त—ममात्रि समत्सं पूरेसु ।
पडिया तेण—

‘ चूढउ चुन्नी होइसइ मुद्धि करोळि निहित्तु । ’

कुमारेण भणिय—

‘ सासानाणि ण्णक्कियउ वाइसण्डिससित्तु ॥ ’ २२ ॥

कुसलेण वुत्त—अहो अट्टरिय । पच्छक्कलसरस्सई कुमारो ।
भणिओ कुमारेण कुरेओ नाम भडागारिओ—मो एयाण देहि दीणार-
लक्ख । कुवेरेण वुत्त—ज देवो आणमइ ति । चितिय च—अहो
मुदया कुमारस्स ज अत्तम्य दाणमेव नथि । नूण न याणइ लक्ख-
परिमाणमिमो । ता त सपाडेमि एपासं कुमारपुरओ चेव जेण लक्खो

महापमाणो त्ति मुणिकुण न पुणो थेवकउजे एग्माणवइ त्ति । तओ तेण तत्येन आणाविओ दीणारलक्खो, पुजिओ कुमारपुरओ । भणिय कुमारेण—भो कुवेर ! किमेय त्ति ? तेण वुत्त—देव ! एस सो दीणारलक्खो, जो पसाईरुओ कुमारेण एएसिं कुसल्लनिउणाण । कुमारेण चित्तिय—इत ! किमेय सपय सपयाण दसण, नूण पभूओ खु लक्खो एयस्स पडिहाइ । ता म सुहित्तणेण किर पडिब्रोहिक्कण एयस्स दसणेण नियत्तेइ इमाओ अपरिमियमहादाणाओ, नेच्छइ य मज्झ सपयापरि च्चमस त्ति । अहो मूढया कुवेरस्स । एगतवग्गे, अणाणुगामिए सह-जीवेण, साहारणे अग्निक्काराईण, पयाणमित्तकले, परमयओ आवयाकारए अत्ये वि पडिवधो । ता पडिब्रोहेमि एय । तओ भणिय—अज कुवेर ! किमेसो लक्खो ? कुवेरेण भणिय—देव एसो । कुमारेण वुत्त—भो किं दोण्ह एगमित्तेण, कित्तिओ वा एगलक्खो ? न खल्ल एएण इत्थ पि जम्मे एए चित्तदारया परिमिएणावि वएण सुहिणो भवति । न य असपयाणेण अपरिचमसो सपयाए । अपि य खीणे य पुन्नसभारे नियमा विणस्सइ ।

तदा—

अणुदियइ दिंतस्स वि झिजति न सायरस्स रयणाइ ।

पुन्नक्खएण झिउजइ ता रिद्धी न उण चाएण ॥ २३ ॥

अदिउजमाणा वि अन्नोसं, अपरिभुजमाणा वि अत्तणा, गोविज्जमाणा वि पच्छे, रक्खिउजमाणा वि पयत्तेण, अससय नस्सइ एसा । किं वा दाणमोगरहियाए अवित्तिकम्मयरमत्ताए सपयाए त्ति ता वीय पि लक्ख देहि । कुवेरेण वुत्त—देवो आणवेइ । अहो उदारया कुमारस्स त्ति विम्बिया कुसल्लनिउणा । चित्तमट्ठिय पुणो पुणो पिच्छ-तेण पट्ठिय कुमारेण—

मयणधारिणी नूनं दासीदस पि न पाए ।
 ति-णयण-पिया पत्ता लोए तण व लहुत्तण ॥
 सल्लिनिहिणो धूया धूलासमा त्रि न सोइए ।
 अमरमाहिल्या हीअठाणं इमीए पुरो भवे ॥ २४ ॥

चितिय कुमन्निउणेहिं—कयया कणगवई कुमारी जा
 कुमारेण एव बहु मणिज्जइ । सपत्तमहाण समीहिय । एत्यनरे मज्जण-
 समउ त्ति अट्टिओ कुमारो । गया नियावासं कुमलनिगुणा । एव कुमार-
 सेत्रापरा ठिया कित्तिय पि काल । कुमाररूज आल्लिहिऊण चित्तवइए
 पत्ता कणगपुर । दसिओ कुमारपडिच्छदओ कणगद्वयस्स । कहिओ
 कुमारवुत्तनो । मणिय रत्ता—ठाणे अणुराओ कुमारीए । इम पइ अणु-
 रत्तो य कुमारो । तओ चउरगवत्तकलिया पेसिया कणगवई ।

पत्ता मायदीए इदीरलोणया पसत्थादिणे ।
 परिणीया कुमारेण एसा लच्छि व्व कणहेण ॥ २५ ॥
 अह नरचदो राया रज्जमि निसेसिऊण नरमिह ।
 पव्वज्ज पडिअलो मुणिचदमुणीमरसमीवे ॥ २६ ॥
 ता नरसिहो राया अणुरायपरव्वसो विसयगिद्धो ।
 चिट्ठइ पेच्छनो च्चिय कणगवईए वयणरुमल ॥ २७ ॥
 सो नट्टगीयनाइत्तचित्तक्कमाइणा पिणोरण ।
 तीए च्चिअ आक्खित्तो तण व रज्ज पि मन्नेइ ॥ २८ ॥
 करितुरयमोसचित्त न कुणइ, न महायण पलोएइ ।
 नियदेस पि न रक्खइ पच्चननिवोहिं मज्जन ॥ २९ ॥
 तो गुत्तिएण सूरेण मनिउ सह पहाणपुरिसेहिं ।
 गट्ठिउ रज्ज निस्तारिओ य एसा पियासहिओ ॥ ३० ॥

सो भमइ मर्धावलय हृदापिगासाइदुहभरकंतो ।
 कामाउराणमहत्रा कित्तियमेयं मणुस्सार्णं ॥ ३१ ॥
 अइ काणणम्मि एक्कम्मि मग्गाडिन्नस्स वीसमंतस्स ।
 दइउच्छंङ्गानिवोसियसिरस्स तस्सागया निदा ॥ ३२ ॥
 एत्थंतरम्मि हरिया कणगवई खेयणे केणापि ।
 हा नाह । रक्ख रक्ख त्ति करुणसदं विञ्जवणी ॥ ३३ ॥
 रत्ता वि विवुद्धेणं कड्ढियखग्गेण जंपिओ खयरो ।
 सुत्तस्स मे पिययनं तुमं हरंतो न उज्जेसि ॥ ३४ ॥
 ता मुंच पियं मइ होसु संमुद्धो जइ तुमं मणुस्सोसि ।
 जेण तुइ सिक्खमिमिगा करोमि निक्खग्गखग्गेण ॥ ३५ ॥
 इय तस्स मणंतस्स वि खणेण खयरो अदंसणं पत्तो ।
 ततो विसण्णचित्तो नरसिद्धो विल्लए एवं ॥ ३६ ॥
 हा ! कमलविउत्तनयणे ! मयंकवयणे ! सुहामहुरवयणे ।
 तुमए विणा विणासो सुहस्स मइ संपयं जाओ ॥ ३७ ॥
 अमओवमेण तुइ दंसणेण परिओसमुच्चइंतस्स ।
 मइ न मणुव्वेगकरं रज्जपरिव्वंसदुक्ख पि ॥ ३८ ॥
 करितुरयरइसमिद्धं रज्जं हारिऊण किं न तुट्ठोसि ।
 जं हयविट्ठि ! हरसि तुमं मइ हिययासासण दइयं ॥ ३९ ॥
 वसणम्मि ऊसवम्मि य अभिन्नइियया ह्वंति सप्पुरिसा ।
 इय चित्तिऊण एसो नरसिद्धो धरइ धीरत्तं ॥ ४० ॥
 अजिइंदियत्तणेण भंसं रज्जस्स अहामिणं पत्तो ।
 तत्तो त्रिउज्जइस्स अओ परं रमाणिसंभोगं ॥ ४१ ॥

जा पुण वि रउजलाभो न होइ इय नियमगमि संठावेउं ।
सो बहुविहदेसेसुं परिभमंतो गमइ कालं ॥ ४२ ॥

अह सिरिउरमि नयरे वीसंतो नयदेवयाययणे ।
सो तथ निवं दइयं दट्ठुं परिओसमावन्नो ॥ ४३ ॥

जंपइ तुमं पिययमे कहमिइ पत्ता अणभभुट्ठि व्व ।
सा भणइ खेयरेणं नीयाइं तेण नियनयरे ॥ ४४ ॥

अणुरायपरवसेणं बहुसो अब्भयिया य भोगत्थं ।
नय मन्निओ मए सो जणयधुयाए व्व दहवयणो ॥ ४५ ॥

तत्तो विलक्खच्चित्तेण तेण इह आणिकुण मुक्काइं ।
रत्ता भणिसं—को कुणइ परिभवं सीलवतीणं ॥ ४६ ॥

अह वट्ठहं पि मिञ्जाविऊण नहलच्छिसंगमं सूरौ ।
इयादिव्वानिओगेणं गमिओ अत्यगिरिसिइरवणं ॥ ४७ ॥

तो पयडिउं पवत्ता पढमं संज्झा सुनिभरं रायं ।
ग्वुइमहिल व्व पच्छा सजाया तक्खणविराया ॥ ४८ ॥

रयणीए पत्थिवो तत्य पत्थरे विहियसथरे सुत्तो ।
एसा वि य सुत्ता तस्स चैव आसन्नदेसमि ॥ ४९ ॥

तम्मि समयम्मि वट्ठइ हेमंतो कामवसियरणमंतो ।
अग्गवियतेल्लकुं कुमक्कामिणीपणजलणपावरणो ॥ ५० ॥

अइ जंपियं इमीए—नाइ ! दट्ठं पीडियग्गिह सीएण ।
नियपट्ठवेरतेणं पागरेया तो इमा रत्ता ॥ ५१ ॥

सा पाणिपट्ठवेहिं आट्ठत्ता फारिसिउ सिमस्स तणुं ।
तइ पीडिउं पत्ता यणकलसभरेण वच्छयळं ॥ ५२ ॥

तो रत्ना षडिसिद्धा सा जपइ—नाह ! किं निवारोसि ।
 निरहानलसतत्त चिराउ म किं न निव्वासि ॥ ५३ ॥
 सो भणइ—रजलाभ जाव मए वज्जिओ जुवइसगो ।
 सा वि त्रिलम्बा त भेसिउ कुणइ अत्तणो बुद्धिं ॥ ५४ ॥
 त दट्ठु वड्ढातिं दइयानिसरिसनियारजुत्त च ।
 मज्झ पिया कणगवई न इम ति त्रिणिष्ठिय रत्ना ॥ ५५ ॥
 हियडा सकुडि भिरिय जिँन इदियपसरु निवारि ।
 जित्तिउ पुज्जइ पगुरणु तित्तिउ पाउ पसारि ॥ ५६ ॥
 एय पि तए न सुअ आ पात्रे ! किं सु ति त्रितेण ।
 हाणिऊण मत्तए सा हत्थेण गलत्थिया दूर ॥ ५७ ॥

तओ देवयारूव पयडिऊण भणिओ तीए राया—भइ, अह
 नयरदेवया । तुह रूखित्तचित्ताए चित्तिय मए—मयणो व्व मणहरो किं
 एस एगागि ति जाणिया य ते भज्जा खेयरेण अवहरिया । ता तीए रूव
 काऊण भोगत्थमम्भत्थिओ तुम । सत्तसारत्तणेण तुमए न खडिओ
 नियमो । पच्छा तुह भेसणत्थ वड्ढिउ पवत्ता । तहापि खोहिउ न
 सक्किओ तुम । ता महासत्त ! तुह तुट्ठाऽह । किं पि पत्थेसु पत्थि-
 वेण वुत्त—अउन्नजणदुल्लह दिव्वदसण दितीए तुमए किं न दिन्न ।
 अओ पर किं पत्थेमि ? अमोह दिव्वदसण ति भणतीए देवयाए
 वद्ध रत्तो सुआए अणप्पमाहप्पमणिसणाह रक्खाकडय, भणिय च—
 इमिणा वाहुवद्धेण न पव्वति जक्खरक्खसाइणो ।

ता वच्च कचणउरे तुह होईी तत्थ रज्जसपत्ती ।
 इय जपिऊण पत्ता अदसण देवया ज्जत्ति ॥ ५८ ॥
 सो पच्चूसे चलिओ कमेण कचणउरम्मि सपत्तो ।
 रज्जप्पयाणपडइ वज्जत तत्थ निमुणेइ ॥ ५९ ॥

तो विम्बिण्ण इमिणा वयव्वो तत्थ पुण्डिओ पुरिसो ।

किं दिज्जंत पि इमं रज्जं न ह्नु को पि मिण्णेइ ॥ ६० ॥

तेण कहियं—जो एत्थ रज्जे निविसइ सो पढमनिसार २; विणस्सइ । नरसीहेण छित्तो पढहो । नीओ सो भवणं । निवेसिओ रज्जे । पिपिहविणोरहिं अइकंतं दिणं, आगया रयणी । जग्गंतस्स भय नत्थि त्ति पण्हकं मुत्तूण दीवच्छायाए गहियखग्गो जग्गंतो ठिओ राया । मज्जरत्ते पत्तो रक्खसो । दिन्नो तेण खग्गघाओ पण्हके जाव न कोइ पिणासिओ, ताव जोइया दिसाओ । दिदुठो राया । रत्ता वुत्त—को तुमं जो सुत्तेसु पहरसि ? तेण वुत्त—अइ रक्खसो । को पुण तुम ? रत्ता वुत्त—अहं भेक्खसो ।

तो रक्खसेण हसिऊण जंपियं—भइ ! अवितहं जायं ।

जं 'हुंति रक्खसाणं पि भेक्खसा' लोयवयणमिणं ॥

अन्नं च सुण नरेत्तर, इह नयरे आसि दुग्गई राया ।

तत्थ विमलस्स वाणिणो भग्जा रइसुंदरी नाम ॥

रइसमख्खत्ति निवेण तेण अंतउरस्मि सा धूढा ।

तत्थिरहे नेहवसेण भोयणं चउविहं चइउं ॥

विमलो मरण पत्तो संजाओ रक्खसो, इमो सोऽइं ।

संभारियपुब्बेरेण दुग्गई सो मए निदुओ ॥

जो को पि तस्स रज्जग्गि निरत्तर तं पि मत्ति निहणेमि ।

भइ ! तुम तु परत्थीपरम्मुहो तेण तुट्ठोऽइं ॥

ता कुणमु इमं रज्जं तुमत्ति वुत्तुं तिरोदिओ रक्खो ।

कयलोयचमक्कारो नरसीहनिओ कुणइ रज्जं ॥ ६१ ॥

अइ तत्थ समोत्तरिओ संतिजिणो तस्स बंदणनिमित्तं ।

राया गओ जिणिदं नमिउं परिसार विणिविट्ठो ॥ ६२ ॥

अह कणमण्ड देविं समापिउ खेयेण नरसीहो ।
भणिओ एव—नरनाह ! ज मए मयणवसणेण ॥ ६३ ॥

अणहरिया तुह देवी तमहं कुलदेवयाइ सिक्खणिओ ।
तुमए कय अजुत्त ज आणाया इमा देवी ॥ ६४ ॥

एय महासइ खलु खलीकरतो छडिस्ससि अणत्थ ।
ता सतिसमोसरणे नेउ अप्पसु इम तस्स ॥ ६५ ॥

संतिसमोसराणठिओ तुममेत्तियकालाओ मए दिट्ठो ।
ता खमसु भे महायस ! देवीअणहारअणराह ॥ ६६ ॥

कम्माण एस दोसो न तुह त्ति खमापरो भणइ राया ।
जम्हा चयत्ति वेर त्रिरोहिणो जिणसमोसरणे ॥ ६७ ॥

अह भणइ सतिनाहो सल्लभिम एस कम्मदोसो त्ति ।
पत्तोसि रज्जविगमप्पमुहदुह तव्वसेण जओ ॥ ६८ ॥

त पुण सुण पत्तियव ! इत्थ अत्थि त्रिथिन्नगाविकूवसर ।
सीहवरं नाम पुर तत्थ वणी गगणागो त्ति ॥ ६९ ॥

जो वीयरायभत्तो मुणिजणपयपज्जुवासणासत्तो ।
नीसेसद्दोसचत्तो गुरुसत्तो मुणियनत्तत्तो ॥ ७० ॥

तस्सासि पयइभदो वरुणो नामेण गेहकम्मयरो ।
सो पत्तो सइ इमिणा मुणीण पासे सुणइ एय ॥ ७१ ॥

परदोहवट्टाडणवदग्गइखत्तखणणपमुहाइ ।
परधणल्लद्धो जो कुणइ ल्हइ सो तिव्वखदुक्खाइ ॥ ७२ ॥

वरुणो गिण्हइ नियम जाजीअ चोरिया मए चत्ता ।
गेहगएण सिरीए धरिणीए तेण कदियमिण ॥ ७३ ॥

जुत्त त्रिहिय तुमए ममात्रि नियमो इमो त्ति भणइ सिरी ।
 इय नियमपराण ताण नेहपवराणँ जति दिणा ॥ ७३ ॥
 अह गगणागगेहे वरुणेण सुवन्नसकल दिट्ठ ।
 चलियमणेण गहिऊण अप्पिय त नियपियाए ॥ ७५ ॥
 मुणिकुण गगणागो त नट्ट सोगनिच्चमरो भणइ ।
 हा । निक्खिणेण केण त्रि हरिय मह जीविय व इम ॥ ७६ ॥
 त त्रिलवत दट्ठु दयापरा जपए पिया घरुण ।
 एय सुवन्नसंकलमपरसु पिय । गंगणागस्स ॥ ७७ ॥
 एय कयम्मि सत्थो होइ नियमपालण च भये ।
 वरुणेण अप्पिय त इमस्स जाओ य सो सत्थो ॥ ७८ ॥
 वरुणो कमेण मरिउ जाओसि तुम नरिंद । नरसीहो ।
 तुह पुव्वजम्मभञ्जा जाया एसा उ कणगवई ॥ ७९ ॥
 ज चोरियाए नियमो गहिओ त पात्रिय तए रज्ज ।
 ज सखल तु गहिय रज्जाओ तेण चुक्कोसि ॥ ८० ॥
 ज पुण समप्पियमिण साणुक्कोसेण गगणागस्स ।
 त नरसीह नरादिव । पुणो त्रि पत्तोसि रज्जसिरी ॥ ८१ ॥
 इयसोउ समरिओ पुव्वभगो तो पयपिय रत्ता ।
 देवीए य अपितह नाह । तए अक्खिय एय ॥ ८२ ॥
 दोहिं पि देसनिरई पडिवन्ना सतिनाइपयमूले ।
 भयभयहरणो भयन पिहरिओ अन्नठाणेसु ॥ ८३ ॥
 पालियजिणधम्माइ दुन्नि त्रि समए समाइणा मरिउ
 सोहम्मदवलोय पत्ताई कमेण मोक्ख च ॥ ८४ ॥

इति चौर्यव्यसने वरुणश्रया

Kumārāpālpratibodha

The Story of Nala on the topic of the
Game of Dice or Gambling

(1, ... without a breach, being careful to avoid ... ct, indeed attained everlasting happiness in the other world (after death) (2) But an unrighteous person who does not take a vow and he who breaks (a vow already) taken, being adicted to meat (eating) and sensual pleasures, suffers tortures such as being thrown in hells

Therefore, O great king, you have done well in giving up hunting and meat (eating), two of the seven great sins. The remaining (five) also, which are the causes of all calamities, must be (completely) given up Out of them.

enjoyment, which estranges a person from his brothers, sons and wife, which dries up the waters in the form of happiness and which is the enemy of beatitude (5) A person, adicted to gambling, squanders all his wealth. The king Nala, who lost his entire kingdom is an illustration in this case]

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The King (Kumārapāla) said, "Who was that Nala?"

The teacher (Hemacandra) replied, "Listen, there was in the division of Bharata, in the country of Kosala, a city (named) Kosala, where, strange to say (*acchariyam*), virtues became the cause of misfortune' 1

There (ruled over it) a king named Nisadha, (who was) born in the Ikshvaku family, was full of incomparable political wisdom (*naya*), generosity, and valour 2

He had two sons, Nala and Kubara, who were born of his queen Sundarī and gave delight to the minds of all people. And here (in another part of Bharata), there was the city of Kundina, an ornament of the country of Vidarbha. There (ruled over it) king Bhīma who was a *sarabha* to the lions in the form of the multitude of (his) enemies. His queen Puspadantī was the flower of the tree in the form of his whole harem. While they were enjoying the pleasures of the senses, a daughter, who was like the ornament of the three worlds, was born unto them.

She had an auspicious mark resembling the sun on her forehead, like the excellent gem of the *śrīvatsa* (mark) on the chest of a pious person 3

'I have subdued all my enemies, while she was in the womb of her mother'—thinking thus (*iti*), her father named her Damayantī. She grew up like the digit of the moon in the bright half of a month, delighting the eyes of all people. At the (proper) time, she was given in the charge of a teacher of Fine Arts.

Like a reflection to a mirror, all the Fine Arts were transferred to her, endowed with (inborn) intellect, and the teacher was merely a witness 4

As a result of the devotion to the monks, she became, having attained Right-belief, proficient in the discussion of intricate (topics) such as the varieties of *arman*

While she expounded the meaning of the (Jain) scriptures with her sweet voice, a faith in the Jain religion was indeed produced in her father and mother 6

Nirrti goddess, impelled by her excellent merit, gave her a golden image of the future Śanti-Jina. And she told her, "My child, you should always worship this (image)." Having agreed to it, she began to do accordingly. She attained youth, the pleasure garden of the great king Cupid. Having seen this, her mother and father began to think (thus)

'She is incomparable in beauty. This (Damayanti) is the excellence of the skill of the Creator. The material out of which she was created (by the Creator) was this much only 7

Therefore, there cannot be a bride groom possessing equal beauty. Even if such a one exists, he is not known (to us). Therefore it is proper to arrange for her self choice marriage. So that when she [selects her husband] at that [ceremony] by her own will, there will [not] attach to us a fault, produced by giving her away (in marriage) to an unworthy husband." Then, having sent out messengers, kings and princes were invited (by them). They arrived, surrounded by (the four fold army of) the elephants, the horses, the chariots and infantry. Nala, of incomparable strength, also arrived there. Being honoured by king Bhima, they resided (there) in excellent abodes. A pavilion for

be arranged [platforms]. On them were placed well-fashioned lion seats, which formed rainbows with the multitudes of the rays from various jewels. On them sat the kings, who paraded themselves through mutual rivalry of their wealth. They began to display (signs of) a large variety of agitations due to love.

In the meanwhile, there came, at the bidding of her father, Damayanti, who, adorned with the auspicious

forehead mark having a mass of radiance spreading about, resembled the Eastern direction beautiful with the orb of the sun, who with her bright face resembled the full moon night, charming with the full orb of the moon, who with plump and rounded breasts resembled the pleasure lake of Cupid, having a pair of *Calraiala*-birds, who with her reddish, [and] lotus-like hands and feet, appeared like an Asoka creeper lovely with fresh leaves, who, wearing ornaments of big pearls, appeared like the Jasmine creeper, charming with clusters of blooming flowers, who, dressed in white silken garments, resembled the beauty of the sky possessing white autumnal clouds, who, covering the faces of the directions with the flashes of her white glances, resembled the sea tide, full of swarms of jerking up fishes, and who adorned the self-choice-marriage pavilion Having seen her, the kings with astonished faces made her the sole target of the glances of their eyes

Then, by the order of the king, Bhadrā, the female door keeper of the harem, began to narrate before the Prince s the exploits (i.e. strong points) of the Kings and Princes 8

"This is the King of the city of Kasi, [Bala] by name, having mighty arms Choose him if you desire to see the Ganges with lofty waves" 9

Damayanti said, "O Bhadra, residents of Benares are heard to be in the habit of deceiving others Therefore my mind is not pleased with him So, go ahead" Having done so, she (Bhadra) said,

"This king is Simha, the ruler of Kuṅkana, (and) a lion to the elephants in the form of his enemies. You should disport in the plaintain groves in summer by choosing him" 10

Damayanti replied, "O Bhadra, people from Kuṅkana get angry without any reason Therefore I cannot be able to propitiate him at every step So please describe another" Having moved ahead, she said,

' This is the lord of Kashmir, named Mahendra, resembling the great Indra in handsomeness. If you have a desire to sport in saffron fields you should choose him.' 11

The Princess said, ' O Bhadra, do you not know that my body is afraid of a mass of snow?' "So let us move on from here," so saying and having gone ahead, the female door keeper began to say (thus)

' This is king Jayakosa, the lord of Kausāmbī, possessing ample treasures. Does he resembling Cupid in beauty, attract your mind, O deer-eyed one?' 12

The Princess said, ' O Kapiñjala, this garland for

Bhadrā, said

' O cuckoo-voiced one, you should put the garland round the neck of Jaya, the king of Kaliṅga, Rahu in the form of whose sword has swallowed the moons in the form of his enemies.' 13

The Princess remarked, "A salutation to him whose ripeness of age is like that of my father." Then Bhadrā moved on and said,

' O lady with a gait like that of an elephant, do you like this Viramukūṭa, the king of Gauḍa, by the tinkling of bells of whose elephants, the universe is burst, as it were?' 14

The Princess replied ' What! Can men have even such dark and fading complexion? So move on quickly. My heart trembles.' Then Bhadra smiling gently, moved ahead and began to speak (thus)

' O lotus-
Avanti, you
of trees on

The Princess remarked "Alas! I am tired by walking along in this self-choice-marriage pavilion. So how long still would Bhadra speak?" Bhadra thought (to herself), ' The Princess has said (by this remark) th-

this (king) also does not please her mind So I shall move on" Having done so, Bhadrā began to speak (thus)

"This is prince Nala, the son of Nisadha, having seen whose form, Indra, indeed, considers his thousand eyes fruitful" 16

Being astonished at heart, Damayanti thought, 'Oh, the charming features, surpassing all others endowed with beauty of form! Oh, incomparable complexion! Oh, an excellent loveliness! Oh, the grace, the abode of sweetness! Therefore, O heart, having obtained him as the husband, attain great satisfaction" Then she placed the garland for the bride-groom around the delicate neck of Nala There arose the clamour of people, 'Oh she has well chosen, she has made a good choice" In the meanwhile, Kṛṣṇarāja, having drawn his sword, began to deride Nala, "O Nala, you cannot get Damayanti in marriage She has done an improper thing that she has chosen you None except me is worthy of her Therefore, either leave her or be ready for a fight Nala replied, "O you vile fellow, why should you be distressed if Damayanti has not chosen you? Now, however, when she has chosen me, you, by longing for her, wife of another, are not mindful of the stigma on your family, are not afraid of the blot of infamy, are not ashamed of the people, are not afraid of the other world Therefore, I must punish you who have

up

er

of

various weapons, also got ready for a fight. Then Damayanti thought, "Alas! how unfortunate am I, that this great destruction is about to take place on my account! Therefore, if I have devotion for Jina, O revered Śasana-goddess, let Nala gain the Glory of victory and let the fighting cease" So saying, she took up a vase of water and thrice sprinkled drops of water from it Kṛṣṇarāja, with his body touched with that water, lost his lustre like an extinguished charcoal His sword dropped down from his fingers like a ripe leaf

from a tree. Becoming free from anger, like a snake devoid of poison, Kṛṣṇarāja began to think (thus), "What I said to Nala was not proper. He is not an ordinary man. So it is right for me to bow down to him." Then he made Nala to forgive him his fault by first falling at his feet.

Being pleased with the behaviour of Nala, Bhīma bade good bye to the remaining kings after honouring them. He celebrated the marriage ceremony of Nala and Damayanti with a great pomp. At the time of setting free the hand (of Damayanti), Bhīma gave Nala many elephants, horses, jewelled ornaments, garments etc. Being thus honoured by Bhīma, he (Nala) stayed there for a few days. Being followed by him (Bhīma) for some distance, Nala proceeded to his own city. Damayanti as she also started to go with Nala was thus addressed by her mother:

"You should speak agreeable words, behave with modesty, and O my child, avoid censuring others, [and] do not leave even in calamity your husband, as the shadow of the body [does not leave the body]" 18.

Having received this advice and bowing down (to

as Nala was proceeding, covering the expanse of the sky, with the mass of dust from the earth, raised by his four-fold army, the sun set on the way. The world was filled with a mass of darkness, obstructing the range of the eyes. The distinction between water, land, trees, mountains and pits was not visible. Still Nala did not abandon the journey as he was longing in his mind for (reaching) his own city.

Seeing that his army with the range of their eyes obstructed was stumbling, falling in pits and going astray, Nala said to his beloved,

O queen, wake up for a while and illuminate the sun in the form of your forehead mark, since the whole of the army, whose range of the sight is obscured by darkness, is unable to proceed further. Having got up, Damayanti touched her forehead with her hand. The forehead mark, the abode of strong lustre and dispelling darkness, began to flash forth. Then the army started (on its way) without any obstacle. Arriving at the precincts of the city of Kosala, Nala said to Damayanti: "O queen, this city of mine has its regions adorned with the Jina-temples." She said, "Blessed am I in that having secured Nala as my lord, I shall always worship at the Jina temples." Then on an auspicious day Nala entered his city, being felicitated at every step in a manner in which multitude of wealth was spread on platforms of great diversity, in which the sky was kissed by the skirts of flags fluttering [in the wind] from every house in which the spaces of the quarters were filled up by the notes of many musical instruments, and in which groups of young maidens were dancing continuously. He, accompanied by Damayanti bowed down to his mother and father

Nala
at
on
a swing. Sometimes they placed fragrant flowers formed into bunches by themselves into each other's hair, made in wonderful shapes. At times they diverted themselves by the game of dice. At times, Nala himself playing a variety of musical instruments made Damayanti to dance in private. Thus without being separated from Damayanti, Nala passed his days with ever fresh diversions. Once, having placed Nala on his throne and having made Kubara the heir apparent, Nisadha adopted monk hood.

Nala, like Fire, whose spreading lustre could not be borne even by his angry enemies, and whose lotus like feet were saluted with their heads by the kings, ruled over his kingdom

One day, Nala asked his ministers, "Am I ruling over so much (portion of the) earth only as was acquired by my father or more?" They replied, "Nisadha enjoyed the rule over the Bharatardha less by one-third. You, on the other hand, are ruling over the entire Bharatardha. Therefore, it is rightly (said) that the son surpasses the father. But there is the city of Taksasila two hundred *yojanas* from here. There Kadamba is the king. He (however) does not obey your commands.

Being haughty, he alone bears the complexion of a (dark) spot on the pure moon of your fame, produced by the victory over the entire Bharatardha. 21

And he has become difficult to be conquered like a small trace of a disease that is ignored and has gathered strength in course of time. If, however, you take it in your mind to defeat him, he will be surely shattered like a jar fallen from a mountain. Therefore, let his intention be understood by (first) sending an envoy to him. Let whatever is proper be done after-

"Lord Nala, the forest of old rule over your enemies, is now in the hands of Kadamba." 22

"If you do not do so, you will lose the kingdom having seven constituents just as a monk fallen from his character loses his merit." 23

"Moreover, thinking of your good I have sent this envoy, otherwise I would have destroyed you all of a sudden." 24

Having heard these words of the messenger, king Kadamba, without knowing himself and biting his lips with the tips of his teeth, said to the messenger, 25

"Is your master a fool or intoxicated, or suffering from delirium that he does not know even me, who am an eagle to the snakes in the form of all the enemies?"

“Has he no ministers, capable of discriminating between the merits and defects, by whom Nala, talking such unworthy things, was not prevented (from doing so) ?” 27

“O messenger, go away If your master is disgusted with his life, let him be ready for battle Here shall I come also, O messenger” 28

Having come, the envoy told Nala what Kadamba had said He (Nala) got angry with him and marched against (him) with his four-fold army

He arrived at Taksasila (and) laid a siege to it on all sides and he surrounded it by elephants as though it were a second rampart 29

Being unable to bear it, Kadamba prepared for war and came out (of the city) Both the armies started to fight in such a manner that the spreading lustre of the sun was doubled by the (reflection of sun's) rays from various weapons, (and) the expanse of the sky was blocked by showers of arrows, it was bright (or terrible) with the flames of fires produced by the clash of swords, in it a number of dancing headless trunks (of soldiers) were being observed by the gods, the Siddhas and the Yaksas, in it the heads of soldiers appeared like lotuses in the river of flowing blood (then) Nala said to Kadamba, “What is the use of killing these worm-like foot soldiers? Let (only) two of us you and I, fight” Then both of them, like moving mountains, began to fight duels etc In each and every (form of) fight which was asked for by Kadamba, Nala vanquished him Then having run away (from the battlefield) and adopting self control, Kadamba remained in a posture of meditation Nala saw him and said ‘You have (indeed) vanquished me by this virtuous conduct of yours So you may rule over your kingdom” Due to indifference (to the world), Kadamba ignored Nala, thinking him to be as insignificant as air His mind being moved by the strength of character of Kadamba, Nala placed Kadamba's son Jayaśakti on the throne (of Takṣaśilā)

The kings crowned Nala like Visnu as the king of the (entire) half of Bharata. His treasures increasing at every step with presents or tributes of kings skilled in (displaying their) loyalty and his prowess being extolled by the groups of heavenly damsels, Nala arrived in Kosala (and) passed his time by enjoying various diversions in the company of Damayanti, Kubara however [who was] a bane to this family (and) greedy of the kingdom remained seeking (opportunities) to deceive Nala. As fate would have it, Nala had an addiction for the game of dice just as the Moon has a (dark) spot. Kubara always made Nala play dice (with him) thinking that (thereby) he could conquer (Nala's) kingdom. Many days passed by of them both engaged in the game of dice while the success in (the game) amended to moved (from side to side) like the knot (of a string attached) to a small drum. Once due to ill luck, Nala could not conquer Kubara. Though not secure the of) dice. The Nala's wealth. Nala was made to lose his cities and villages. Completed in sum infatua h- P h fulfil Ha Ing

(But) Nala paid no heed to her speech just as an elephant in rut (pays no heed) to (the pricks of) a goad (Then) she requested the ministers to dissuade Nala from gambling 33

They also entreated him in many ways Still Nala did not give up gambling There is, indeed, no medicine possible for a man, suffering from the *Sannipata*-fever 34

The king Nala was made to lose the entire kingdom, was deprived of all his queens headed by Damayanti, and was also made to lose all the ornaments worn (by him) on his body 35

And he was (thus) ordered by Kubara, "Leave my kingdom Do not stay here The kingdom was given to you by our father But the dice have given it to me (now) 36

Saying to Kubara, "My good man, prosperity is not difficult to be obtained by persons possessing the strength of their mighty arms Give up this pride," he (Nala) started (to go elsewhere) with the garments he was wearing as his (only) property and (yet) delighted (at heart) For, the courageous do not become depressed by nature even in distress 37

Damayanti who was following the path taken by Nala, was prevented (from doing so) by Kūbara (saying), 'O deer-eyed lady, do not go away I have won you in the game of dice So adorn my harem' Then the ministers said to Kūbara, "Damayanti, who is highly devoted to her husband, does not touch even the shadow of another man Therefore, do not cast her in your harem, for the wife of an elder brother is to be looked upon as one's mother

If, however, you would obstinately do so, then this chaste lady will reduce you to a heap of ashes For, nothing is impossible for chaste women 38

Therefore, do not invite trouble by infuriating this chaste lady She should be really encouraged to follow her husband Why are you, on the other hand, pre-

venting her (from doing so)? Enough of giving Nala a village or a small town etc. Give him only a chariot with provisions and a charioteer. Being thus addressed by the ministers, Kubara sent Damayanti with Nala. A chariot as was mentioned (by the ministers) was given (to Nala). Nala said "What is the need of a chariot to me who has so easily given up royal glory acquired by a victory over the half of Bharata?" The ministers informed Nala thus, 'Even though we are your old servants Kubara prevents us from following you. Moreover, whosoever becomes the king in this family, him we serve—this is our traditional course of behaviour (*krama*). How then can we leave him whom you have given the kingdom?' 39

Now Damayanti alone is your wife, minister, friend, and foot soldier. How can she, whose body is delicate like a *Srisa* flower, walk along the roads difficult to be traversed owing to particles of dust heated by the rays of the sun, with her feet tender like a lotus? Therefore, O lord, accept the chariot (and) favour us. (Please) be seated in it along with the queen." Being thus requested by the ministers Nala mounted the chariot along with Damayanti and set out (on his journey). The women in the city, seeing Damayanti clad in a single garment (only), as if ready to take bath, cried with their necklaces duplicated owing to drops of (continuous) tears. As Nala proceeded, he saw, in the midst of the city, a pillar measuring five hundred cubits (in length). As if he did not feel the grief at the loss of the kingdom and out of curiosity he easily uprooted it with his hands, as though it were a pillar of a plantain tree. He replaced it just there, as if showing the royal custom of uprooting and re-establishing (royal) kings. On seeing this, the citizens said 'Oh! strange is the decree of Fate that even the powerful Nala should be deprived of his kingdom. Formerly, while Nala was playing with Kubara in the city garden there arrived a wife with an eye endowed with divine knowledge. He declared, 'Nala is the future lord the southern half of Bharata. He will

(Then) taking the hand of Damayanti in his own hand and (thus) reminding (her) of the festivity of marriage, Nala moved about in that forest 41

On account of the drops of blood dripping from her tender, lotus-like feet, pierced by the (sharp) points of the *darbha* grass, Damayanti made the forest (appear) as though marked with (i.e. full of) the *Indragopa* insects 42

The strip of cloth, which was (worn) on the forehead by Damayanti, while enjoying the kingdom (as an insignia of royalty) was, along with the pieces of his own garments, now wrapped on the feet (of Damayanti) by Nala 43

The King Nala fanned, with the skirts of his garment, Damayanti, who was seated under a tree, with her body fatigued by the journey (lit. moving along the road) 44

Nala, having brought water in the cavity formed by leaves, offered it to her (lit. made her drink) when she felt thirsty. She asked Nala, "How far in forest have we still to go?" 45

Nala replied, "O queen, this forest extends for a hundred *yojanas*. We have so far traversed five *yojanas* (only). Take courage. While they were thus speaking, the sun, feeling ashamed, as it were, that he was unable to give them any help as they were moving along the road, concealed himself behind the peak of the western mountain. Nala prepared a nice bed in the forest with the sprouts of *Asoka* trees, (and) said to Damayanti, "O queen, lie down here and give scope to (i.e. try to) sleep which puts a seal to sorrow. Enough of (even) a suspicion of any fear. I shall be a guard for you," so saying Nala spread half of his garment on (her) bed. Having bowed down to the divine Arhat and having recited (lit. remembered) the formula (in praise) of the five Holy Ones, Damayanti slept there. While she was lying asleep, Nala thought thus

Those men who seek shelter from their father-in-law are not counted as (worthy) men. So how can I, unfortunate as I am, go to the house of Damayanti's father? 46

'Having made my heart hard as adamant and forsaking even my beloved Damayanti, I shall take myself away somewhere else like a miserable fellow 47

No harm can befall Damayanti due to the power of her chastity. In the case of chaste ladies, their chastity itself serves as an armour, giving protection to all their limbs 48

Then he cut off half of his garment with his dagger, (and) with his own blood (as ink) he wrote, on the skirts of Damayanti's garment, these words (in letters)

'The road to the right of this banyan tree goes to Vidarbha, (that) to the left of it, on the other hand, goes to Kosala. You can take whichever road you like ' 49

I, howhere, shall go elsewhere. Then crying silently, as it were, Nala proceeded to go with gentle steps. Looking with his neck turned at his dear and beloved wife who was sleeping, after having gone for some distance, he began to think thus: "What will be my condition if a hungry tiger or a lion were to devour her, while she is asleep and helpless? I shall, therefore, look after her till sun rise (Tomorrow) in the morning, let her go (anywhere) at her (sweet) will.' Then Nala, retracing his steps, returned like a man who has lost his property (on the way). On seeing Damayanti sleeping on the ground, he thought

adamant, since shameless that I am, I am not ashamed of seeing my beloved lying (lit rolling) on the surface of the earth, as if she were without a husband. When she wakes up (from sleep) this lady, forsaken by me in the forest, would be forsaken by her life also, out of its (life's) rivalry with me. So my heart is not able to go elsewhere, leaving this chaste lady. Let me live or die along with her. Or rather, let me alone be the abode of suffering in this forest, which is full of hundreds of dangers. (If I leave her, she, however, coming to know my directions written on her garment, will go to the house of her relatives and live in happiness.) Having decided thus and spent the night (there), Nala disappeared with quick steps when his beloved was about to wake up. Towards the close of night, charming on account of the breeze fragrant with the perfume of blooming lotuses, Damayanti saw a dream. "I have climbed a mango tree, charming with fruit and blossoms. I tasted its lovely fruits. Suddenly it was uprooted by a wild elephant. Then I fell down on the surface of the earth like a bird's egg." Then waking up and not seeing Nala (there), Damayanti, like a doe strayed from the herd, (looked for him) in all directions (and) began to think (thus), "Alas! A calamity has befallen me as I am forsaken, in a helpless condition in the forest, by my lord. Or rather, (early) in the morning, my dear lord might have gone to some lake to fetch water for cleansing my face. Or perhaps, Nala might have been carried off by some semi-divine woman, enamoured of his incomparable form, for enjoying amorous sport (with him). The same are the trees, the mountains, the forest (as before), Nala alone, beautiful like the moon, is not to be seen." She began to think in all directions and began to ponder over the meaning of the dream (thus). "The mango tree, full of blossoms and fruit, stands for the king Nala. That I ate the fruit represents my enjoyment of the pleasures of the kingdom."

That it was uprooted by a wild elephant is indicative of Nala's being forced to lose the kingdom by Fate. That I again fell down (from the tree) suggests my separation from Nala. So from this dream it seems that I will be able to see Nala after a great difficulty."

Therefore, Damayanti began to cry freely and aloud. In adversities, women being timid by nature, cannot have self-composure. 51

"O lord, why have I been forsaken by you? Am I a burden to you? To a serpent its own skin can never indeed, become a burden. (Or, a bodice can never indeed be a burden to the body). 52

O sylvan deities, I entreat you, show me the lord of

lamenting and sprinkling the forest trees with the streams of her tears and unable to feel delight without Nala, anywhere in water or on land, Damayanti, with her face expanding (with joy) on seeing the letters (written) on the skirts of her garment began to read them. (And she thought), "Indeed, I have been forsaken by my lord only with his body and not with his heart. How can I be otherwise favoured (by him) by giving (me these) directions? (My life in) this world will be free from blemish if I follow the order of my lord (which) is like the advice of the elders. Therefore I shall go to my father's house. The husband's house without the husband is but an abode of humiliation for ladies. Having decided thus, she set out along the road to the south of the banyan tree, looking upon the words of Nala (on her garment) as Nala himself (walking) by her side. Due to the power of her pure character, no dangers prevailed against her.

To explain

A lion with its claws ready (for attack) under the influence of anger and dreadful to look at, due to the

multitude of curved fangs was not able even to go near her 53

Even a furious herd of elephants, with their trunks extended and producing a deafening noise in all the directions due to the and moths, that were (of those elephants),

The forest fire, darkening the quarters with smoke, and having huge flames and touching the top of the sky (as it were), was extinguished, without scorching her and even before it reached her vicinity 55

The snakes, scattering drops of poison due to the hissings of their many expanded hoods, and even though beside themselves with increasing rage were not able to bite her 56

(Even) the demons, goblins and others with the importance of their great pride put down merely by her look turned away their faces (from her) and went away (even when they were) at a great distance (from her) 57

Then she, whose limbs were washed with perspiration due to exhaustion of the journey (lit way) and from whose soles of feet, pierced with thorns etc blood was oozing out and whose body was covered with dust, saw a big caravan And she thought (to herself), 'Oh' through my good luck, I have seen this worthy caravan, which will enable me to cross this forest While she enjoyed a little peace of mind, just then the caravan was surrounded on all sides by robbers, terrible with various weapons The people (in the caravan) were terrified (But) she told them, "Do not be afraid", and she challenged the robbers saying "O you wicked f which is under come to grief" attacking the ca discharged) the threatening hum sounds which were unbearable due to the power of her chastity Due to

them the robbers ran away like the crows at the twangs of a bowstring. The people in the caravan said, 'This is some goddess who has come here through our merits and has protected this caravan from the (attack of) robbers.' The leader of the caravan bowed down to her as he would to his mother and asked her, 'O goddess, who are you (in truth), (and) why are you roaming about in the forest?' And she, with tears in her eyes, narrated all her account to him, who was like her brother. He said, 'As you are the queen of king Nala you deserve (all) respect from me. You have laid me under deep obligations (lit. purchased me with your obligations) by protecting (my caravan) from the robbers. Please therefore purify my residence (by your visit),' so saying he led Damayanti to his residence. The leader of the caravan propitiated her like a goddess. In the meanwhile it started raining, (due to which) the vessel in the form of the universe was filled with loud thunders, the staff in the form of the rainbow (lit. Indra's bow) (became visible), flocks of peacocks began to dance, the whole of the sky was covered with a sheet of a multitude of clouds, (the weather was) cold due to continuous showers and the surface of the earth was adorned with streams of water. The rains continued incessantly for three days (lit. nights). (But) Damayanti remained there in happiness. When it stopped raining, she left the caravan and set out (on her journey). (Then) she saw a demon with tawny hair (and hence) resembling a mountain blazing with a forest-fire, with a body black like a cloud, like the God of Death who had assumed another form, having hands terrifying due to the knives and like a cloud frightening with numerous flashes of lightning. (And) he said (to her), 'I have been starving for seven days (lit. nights). (But) I have found (you as) my food. So I shall devour you.' She replied, 'My good fellow, death is inevitable for every creature that is born. One who has not done his duty is afraid of death. I however have done my duty from the beginning by my devotion to gods and

preceptors (or elders) I am not afraid of death
Moreover—

I, afflicted with various miseries, seek death for becoming free my sufferings You may, with pleasure devour me, who am burnt (as it were) by the fire of separation from Nala 58

So, devour me Why are you delaying? Here I am offering myself to you Whence can there be the end of one's suffering without death? 59

Then the demon was pleased with her courage He said, "O noble lady, I am pleased (with you) What good can I do for you?" She replied, "If you are pleased with me then tell me as to when I shall be reunited with my husband" Having known (the answer) through his supernatural knowledge (*vibhāṅgābala*), the demon replied, "When the twelve years' period from the day of (the commencement of) your journey is over, and while you would be staying in the house of your father, Nala would come of his own accord and meet you" And he said to her again, "Why do you suffer this exhaustion of the journey? If you (just) say a word (of assent), I shall take you to your father's house in the twinkling of an eye" She replied "I am (quite) satisfied with (your) prediction of my reunion with Nala I never move in the company of any other man (than Nala) You can go to your own place" The demon vanished after showing (to Damayanti) his divine form, shining brightly like a mass of radiance Having come to know that she was to be separated from her husband for twelve years, Damayanti adopted certain vows (as follows) 'I will not use red garments, betel, ornaments, toilet materials and dainty food so long as I shall not meet Nala' Then solely devoting herself to the practice of severe penances, and living only on seedless fruit on the days of breaking the fast, Damayanti went to a cave of a mountain and stayed there, meditating on the image of lord Śāntinātha, which was (enshrined) in her heart The leader of the caravan, being unable

to see her in the caravan, became agitated in his mind and searching for her came to the mountain-cave. At the end of her meditation, she (saw him and) spoke with him. On hearing their conversation, some ascetics came there, and stood there (motionless) like a deer, not moving (even) its ears. In the meanwhile, it started raining in heavy showers. The ascetics, being hit by showers, as by the showers of arrows, said, "Now where shall we go to escape from this heavy rain?" Damayantī took pity on them and said, "My good men, do not be afraid." Having drawn a circular line around them in (all) the four directions, she solemnly avowed in the name of her chastity (*sulasāriṇā*), "If my chastity is not violated, then let the rain fall only outside the circle." Then it did not rain in the circle, as though it were covered with an umbrella. Elsewhere even stones were washed away by the heavy rain that was pouring down. Having observed that, they were wonder-struck and remarked

"Oh! No (ordinary) woman can have such a form, nor can she possess such a power. So she must be indeed some goddess." The leader of the caravan asked, "What are you meditating upon? And how are you so fearless?" She replied, "I meditate on lord Jina. Due to His power, I am not afraid (of anything)." .

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demning their own religion as they would condemn sour gruel on getting a vessel full of milk, accepted Jain religion. In that place the leader of the caravan founded a city. It became well known as Tapasapura as five hundred ascetics were enlightened there (and adopted Jainism). A Jain temple, charming on account of the idol of lord Śantinātha, was built there. All of them, solely devoted to Jain religion, passed their days (in that place). Once, Damayantī saw, at mid night, a flash of light like the flood of light at sunrise, on the peak of a mountain. She also saw (many) gods flying up and coming down. People were

awakened by their shouts of victory. Damayanti climbed up to the mountain along with them. There the gods were celebrating the attainment of Kerala-knowledge or omniscience by a sage named Sindhakesarin. Having bowed down to the sage, all of them sat down in front of him. Just then there arrived Yasobhadra, the preceptor of the omniscient sage. He too saluted the omniscient sage and sat down. The omniscient sage delivered a religious sermon, solely dealing with the expounding of the transitory nature of worldly existence. In the meantime, a snake from the sky, arrived there. The omniscient sage, he said

Karpara by name, (was living) in this very penance-forest as a disciple of the chief of ascetics, devoting myself solely to the practice of severe penance. Even though I was practising the Five-Fire-penance, I was not honoured by the ascetics. Then getting angry with them, I went elsewhere. While moving about at night, filled with pitchy darkness, I fell into a cavern. My teeth were broken by being dashed against the top of a ridge of the mountain. I fell down just there, suffering from the pain of the breaking of my teeth. I remained (there in that condition) for seven days. The ascetics did not even mention that (i.e. my accident) like a bad dream, what to speak of giving me remedies (against my suffering)? (On the other hand,) those ascetics were particularly delighted at (my) departure from the forest, as at that of a snake from the house. He too (i.e. the ascetic) a snake -

Once, with the multitude of my hoods raised (*kaya*), I rushed to bite you. On seeing me, however, you recited the *Paramesthi-mantra*. As soon as it (sound of the *mantra*) reached my ears, my movement was checked. Then I again entered my hole. Once I heard your (discourse on) religion to the ascetics, (which was as follows) —

He who kills living beings, under the influence of anger, pride, deceit or greed, has to suffer from (he obtains) intense miseries in the next birth 60

Then I began to think (thus) "Alas! What will happen to me who am living only by killing living beings?" I have seen these ascetics before, somewhere—thus deliberating, I attained recollection of my past births (Then) with a desire for emancipation (*samvega*), I denounced all my former sins and renounced (all) food. After death, I was born in the Saudharma (heaven) as a god named Kusumaprabha. I have come here on seeing you who are my benefactress, as I have attained godhood by listening to your religious instruction. Hence, I am your spiritual son. And to the ascetics he said, "Please forgive me my former behaviour caused by anger. Observe the law of the Jain householder which you have adopted already. The dead body of that snake was brought out from the cave of the mountain and suspended from a tree. And he said, 'Whoever would give scope to anger, will be born as a snake in the next birth, like (the ascetic) Karpara. Then the chief of the ascetics, being agitated in his mind (at what the god had said) requested the omniscient sage, "O Revered Sir, initiate me as a Jain monk." The omniscient sage replied, "This preceptor Yaśobhadra will initiate you."

The chief of the ascetics again asked (the omniscient sage), "How did you happen to adopt monkhood?"

I saw this sage who had come there on a visit. With great devotion I bowed down to him and listened to his discourse on religion, which was like a stream of nectar to the ears. And I asked him, "Revered Sir, what is the duration of my life?" The preceptor, with the help of his spiritual powers, informed me,

"My boy, (you are to live) for five more days only" Then, having come to know that my death was so imminent I asked (the sage) 'Revered Sir, with such a short life, what shall I do now?' Taking pity on me, the preceptor replied, "My boy, do not be dejected Adopt asceticism For, even if (it is practised) only for a single day, it is the cause of (leading one to) heaven, (or even) Liberation" Thereupon, I adopted asceticism I came here at the bidding of my teacher I attained omniscience when the fuel in the form of my *Karman* was burnt by the fire of pure meditation Having spoken thus, having controlled the activities of the mind and the body by the power of concentration and having destroyed the *Karman* which leads to re-birth *Simhakesarin* attained Liberation The final rites (i.e. cremation) of the (dead) body of the omniscient sage (*Simhakesarin*) were (duly) performed by the gods The chief of the ascetics adopted (Jain) monkhood at the hands of the sage *Yaśobhadra Damayanti* (also) requested the sage, "Please initiate me also to monkhood" (But) the sage remarked, "My good lady, you have (still) to enjoy the pleasures of the senses, along with Nala Therefore, you are not fit to be initiated (now)" Next morning, descending from the mountain (-top), the sage went to *Tāpasapur*
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Once she heard the words of a traveller as follows, O *Damayanti*, I saw your husband in such and such a place' Then being pleased, she went out of the cave and ran (towards the place) indicated in the speech (of the traveller) She went far and came to a forest Being unable to see Nala, she began to cry, "Alas! What shall I do? Where shall I go?" Lamenting thus, she started to return to the same mountain-cave A demoness, with wide open mouth, saw her and said, "I shall devour you" But due to the power of (*Damayanti's*) chastity, she could not devour her The demoness disappeared as though seen in a dream While

going forward, she saw a river without any water in it. Being oppressed by thirst, she kicked (the river-bed) and produced water there by the power of her chastity. She drank it and proceeded on her journey. Feeling tired she rested under a banyan tree. The members of a caravan saw her and said, "O good lady, who are you, looking like a goddess?" She replied "I am (only) a woman, and having strayed away from my caravan, I am wandering in the forest. Please show me the road to Tapasapura."

They replied "We had come here to fetch water. As the sun is on the top of the western mountain (ie is about to set) we shall not be able to show you the way (to Tapasapura). If, however, you accompany us, we shall take you to some city." She went to the caravan along with them. On seeing her there, the leader of the caravan (named) Dhanadeva asked her, "Who are you?" She replied, "I am a merchant's daughter. While on my way to my father's house, I was deserted by my husband in a forest, when I had fallen asleep. I have come here, with your men like my kinsmen." The leader of the caravan informed her, "I shall be going to Acalapura. So you too, my child, should come (with us). I shall take you there carefully, as I would a flower." Then she was placed in an excellent vehicle. The leader of the caravan set out (on his journey). He encamped in a mountain thicket, in which blooming flowers on the trees had a heap of pollen in them. During the night, Damayanti heard (the formula of) salutations to the five (Holy Ones) being recited by a member of the caravan. She said to the leader of the caravan, "The person who is reciting the formula of salutations is a lay devotee, (of the Jina) and my co-religionist, (and) I wish to see him. He also affectionate like a father, took her with him just there."

The lay devotee was seen bowing down to the image of the Jina painted on a piece of cloth, and blue like a leaf of the Tamala tree. Damayanti also bowed

down to the image After bowing down to the lay devotee she asked him, "O sir, of what Tirthankara is this the image?" He replied, "Please listen I am a merchant, residing at the city of Kāñci, which is a jewelled girdle of the damsel in the form of the earth Once a sage (named) Dharmagupta, who was endowed with (Supernatural) knowledge, came there I saluted him and asked him, "When shall I be liberated?" He informed me (thus), "Having descended from the world of gods, and having been (re-) born as Prasannacandra, the king of Mithila, you will be liberated after adopting asceticism from the nineteenth Tirthankara, Mallinātha Since then I have become a devotee of Mallinātha I worship his image of Mallinātha, painted on (this piece of) cloth" Being asked by him — she told him her own account He said, "I will take you like a father to you and I will be dejected" In the morning, the leader of the caravan reached Acalapura Having kept Damayanti there, he went elsewhere Feeling thirsty, she went to the city-well The women (at the well) looked upon her as if she were the water goddess

Her left foot was caught by an alligator, (while she was) on the margin of the water Indeed, miseries (be-fall a person already) in misery, (as though) to meet their (of miseries) own relative (i.e. the first misery)

61

well there, a king — eagle to the snakes in the form of his enemies, ruled (over that city) He had a queen named Candrayasa, whose fame was bright like the moon Her maids saw Damayanti As she was exquisitely beautiful they were struck with wonder and informed the queen She caused her (Damayanti) to be bought to herself On

seeing Damayantī, she closely embraced her, saying 'Oh! What a sweet form!' Damayanti also fell at the feet of the queen. The queen asked her, "O good lady, who are you?" She replied, "I am the daughter of a merchant, forsaken by my husband in the forest." The queen told her, "Like my daughter Candravatī, you should stay in my palace (lit house), without any anxiety." The queen caused alms to be distributed to the poor and the destitute etc., every day in the outskirts of the city. Once Damayanti said to the queen, "Perhaps my husband may come here (to this city) for food. So allow me to give away alms (in the alms house)." She was appointed (to do that duty) by the queen. Desirous of seeing her husband, she used to distribute the alms. She asked every suppliant (or beggar who came there), "Did you see a person of such and such a form?"

On some other day, while in the alms house she saw a thief bound and being led by the city-guards. She asked the city guards, "What has he stolen?" They replied, "He carried off the jewelled box of the princess Candravatī. Therefore he is about to be executed." The thief also, with his fingers in his mouth (lit teeth), bowed down to Damayanti and said, 'O (good) lady, I am looking to you for protection. Please bring about my release.' Taking pity on him, Damayanti vowed by her chastity. By the power of her chastity the bonds of the thief were broken. The city-guards ran away. Having heard of this incident, the king came there and said to Damayanti "My child, why did you do this improper thing? A thief does not deserve to be protected, for, to punish the wicked and to protect the good is (but) the duty of a king. If, however this is not done, then everywhere, through want of any (law and) order the maxim of the (big) fish (swallowing the small fish) would prevail (throughout his kingdom)." Damayanti requested the

suffering was transferred (as it were) to my mind" Thereupon the king set the thief free. He on his part, bowed down to Damayanti every day, saying, "You are my mother

Once she asked him, "Who are you and whence have you come?" He replied, "I was a servant named Piṅgala, of the caravan leader Vasanta, who lived in Tapasapura. Being addicted to vices such as gambling, I cut a hole in (a wall of) the house of Vasanta the caravan leader, and carried away the valuable goods

While I was running away on the street, with it (the stolen property) in my hand, I was robbed by (other) thieves. How much good can a man of bad character experience?" 62

Having come here, I began to serve this king. Having seen the jewellery box of Candravati, somehow my mind swerved (from the right path) and a desire to steal it arose (in me). Generally, the nature of the low or miserable men is never changed. 63 64

While I was running away with it (the stolen jewellery box) with my body covered with a piece of cloth, I was detected by the king who is clever in judging men from external gestures or signs. 65

I was arrested by the city guards by the order of the king. While I was being led to be executed, I saw you. Having recognised you, I resorted to you for protection, and you have brought about my release. Moreover, when you left Tapasapura, the caravan leader Vasanta did not take food for a week. Being persuaded (lit. advised) by the sage Yasobhadra and the rest of the people he took food on the eighth day. Once the caravan leader went with a costly present, to see king Kubara. Being pleased he took possession of the kingdom over Tapasapura with him. He also came to Tapasapura with the sound of the musical instruments. He is ruling there (at present)." (In the end) Piṅgala

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suffering was transferred (as it were) to my mind" Thereupon the king set the thief free. He, on his part, bowed down to Damavanti every day, saying, "You are my mother"

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... .. Being persuaded the rest of

Once, the caravan leader went with a costly present, to see king Kubara. Being pleased, he too gave him the lordship over Tapasapura, with the insignia of an umbrella etc. He also came to Tāpasapura filling interstices of the quarters with the sound of the musical instruments. He is ruling there (at present)." (In the end) Piṅgala

was induced by Damayanti to adopt asceticism, which is a thunderbolt to the mountains of sin

Once (king) Bhīma heard that having vanquished Nala in the game of dice, Kubara was ruling (over Kosala) and that Nala had entered a wild forest, along with Damayanti, and it was not known whether he was alive somewhere or dead

On hearing it, (queen) Puspadanti began to cry with her bosom being sprinkled over with big drops of tears (King) Bhīma sent a young man named Harimitra, who was clever in accomplishing his master's work, in search of them. In due course he arrived in Acalapura and went to the king +tuparna. Queen Candrayasā asked him "Is my sister Puspadanti quite well?" The youth replied, "The queen is always faring well. But the queen is greatly distressed to hear the loss of the kingdom by Nala and Damayanti." Chandrayasā exclaimed, "What do you (mean to) say?" The young man (then) narrated the account from the very beginning, of Nala's playing the game of dice. Then on seeing that queen Candrayasā was weeping, the servants also began to weep. Seeing that all were full of grief, the youth feeling very hungry, went to the alms-house, and he sat down there for taking food. Having seen Damayanti who was in charge of the distribution of charity, he was very pleased, bowed down to her (and said), "O queen what a pitiable condition are you reduced to, like that of a creeper in summer! I am fortunate that I have been able to see you alive. Now all will be happy." Having said this and forgetting the pangs of hunger he went to Candrayasā (and) said to her, "You are to be congratulated. Damayanti is in your (own) alms house." On hearing that Candrayasā went there. She closely embraced Damayanti and said, "Fie on me that I did not recognise you though you were declared (to be an extraordinary personage) by the marks on your body, which are different from those on the bodies of ordinary persons. My child, how could you deceive me who am so affectionate towards

you, by concealing your identity? And why should you have felt ashamed (to reveal yourself) before me? Please tell me, have you forsaken Nala or has Nala deserted you? Surely it is Nala who must have forsaken you. If you were to leave your lord in his calamity, then (it is possible that) the sun would rise in the west. Alas, O Nala! Are you not ashamed to forsake this (Damayanti who is a) store-house of good qualities? Is this worthy of your family (traditions)? I shall share (let take on myself) your sorrow. I (shall now) distribute presents out of joy (at meeting you). Please forgive me my fault that I did not recognise you. Where is your forehead mark which is the store of flashing lustre?' Then Candrayasa wiped the forehead of Damayanti with her kisses (let sahva).

Then the forehead-mark of Damayanti began to flash forth like the sun freed from the clouds or like a shining ball of gold taken out from the fire. 66

Then the queen bathed her who was like an image of a goddess, with her own hands and having made her to put on her best garments, took her to the king. 67.

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Then the whole world was filled with darkness like a vessel filled with collyrium. Yet not a trace of darkness was there in the whole of the royal court. 69

Thereupon the king exclaimed, "Indeed the sun has set and no lamp or fire is (burning) here. Whence can there be such a brilliant light here?" 70

Then the queen showed him Damayanti's natural forehead mark, which was a store of bright lustre. Out of curiosity, the king covered it with (the palm of) his hand. Thereupon the whole of the royal court was completely filled with darkness like a mountain cave. Having taken off his hand the king asked (Damayanti) all the news beginning with the loss of the kingdom. With a downcast face and weeping, she

narrated the whole of it. Having wiped her eyes with his own upper garment, the king said, "My child, do not cry. Fate has power over even the gods and demons. In the meanwhile, a god with spreading lustre like that of the multitude of the sun's rays, came into the assembly hall and having bowed down to Damayanti, said to her, "I am the (former) thief Pingala, who adopted asceticism at your instance and went to Tapasapura in course of time

There I lived in a cemetery, practising meditation. Being burnt by the funeral pyres, I devoted myself to pure meditation and recited the formula (of prayer to) the (five) Holy Ones, condemned (myself for) my previous sins and died (in the end). I was born as a god, resplendent with spreading lustre. Having recollected my previous birth with the help of my supernatural (Avadhī) knowledge, I have come to see you, who had conferred obligation on me by saving my life and making me adopt asceticism. So may you live happily for a long time!" Then having showered gold coins worth seven crores the god disappeared. Thus having seen with his own eyes the fruit of the good actions, which was displayed in the form of a religion, he requested 1

house (along with him). Candrayasa also said, "Be it so." Then being allowed to go by king Ptuparna Damayanti set out on her journey, accompanied by the four fold army. Having heard that she was coming, king Bhīma bound by ties of affection went forth along with his queen Puspadanti to receive her. Having seen her parents Damayanti was delighted at heart, and getting down from her chariot fell at their feet.

The surface of the earth became muddy with the falling tears of them who were extremely eager (to meet each other but) were (actually) meeting after a very long time

71

Like the Yamuna meeting the Ganga, Damayanti embraced her mother and clinging to her neck, cried aloud for a long time

72

Then having washed their lotus-like faces with clean water, they narrated to each other all their experiences of happiness and miseries 73.

Then placing Damayanti on her lap, Puspadanti said, "It is our good fortune (indeed) that we have been able to see you alive 74

"While you stay happily in our palace, you will be able to meet your husband For, if a man is living (then only) he is able to enjoy good fortune at least after a long time" 76

The King being pleased, gave five hundred villages (as a gift) to the young messenger Returning to his city, he performed a special worship of the deities and preceptors for seven days (out of gratitude for) Damayanti's arrival On the eighth day he assured Damayanti saying, "I shall do (all that I can) in such a way that you will be reunited with Nala very soon"

At that time, while Nala was wandering in the forest, after foresaking Damayanti, he saw a column of smoke rising from a thicket in the forest Appearing like a swarm of bees, it rose up and was seen to move about in the sky like a winged mountain In a moment it became fierce owing to spreading flames and looked like a cloud, tawny with the mass of the lightning-flashes and rising up from the earth! Then there blazed forth a conflagration, in which the cracking noises of the burning bamboos (as they split up) were spreading, which was terrible with the cries of different wild beasts and which consumed the trees In the midst of it, Nala heard the words, "Protect me, O Nala, (you)

family and how he, being a snake, could use human speech, Nala threw towards it his upper garment to draw it out (of the fire) As the garment fell on the

earth the snake entwined itself round it with its body Having pulled it out like a rope from a well, and desirous of placing the snake on a place not touched by the conflagration Nala was bitten in his hand by the snake Having thrown the snake on the ground Nala said, ' Well done, grateful that you are, by repaying my obligations to you in this manner' It is indeed true that members of your species bite even the person who feeds them on milk!" As Nala was thus speaking, due to (the effects of) the snake-poison that was spreading (in his body), his body became dwarfed like a bow with the string fixed on it And Nala was changed, his hair became tawny like those of a goblin, his lip protruded like that of a camel, his hands and feet became short and feeble like those of a poor person and he became pot-bellied like Ganapati

Having observed that he was deformed in all his

gave you my kingdom and became a monk and after death became a god in the region of Brahma I came to know of this (pitiable) condition of yours by the use of my supernatural knowledge (*Avadhī*) So having assumed the form of a snake by supernatural power in your body when condition, which is and you should look upon it as beneficial like a bitter medicine, for all the kings whom you had subdued will not be able to harm you, who are unable to be recognised on account of this deformity Do not entertain a desire to adopt asceticism at present, as you have still to enjoy (once more) the same extent of the earth (as before) I shall myself tell you the proper time of adopting asceticism So take this *Bilva* fruit and this jewelled casket and keep

them with you very carefully Whenever you would desire to see your (natural) form, you break open the *Bilva*-fruit You will see inside of it celestial garments If you open the jewelled casket you will see therein ornaments such as a necklace etc When you would put on the celestial garments and the ornaments, at that very moment you will regain your (former) form" Nala asked the god the news about Damayanti He narrated the whole account, in which her chastity was prominently mentioned The god said to Nala, "Why are you . . . ?" I shall take you when . . . replied, "Please take me . . ." Having done accordingly, the god returned to heaven

Nala, on his part, bowed down to (the image of) Lord Nemi in the Jain temple which was an ornament of the city-garden, and arrived at the gates of Sumsumarapura There (in that city) a mad elephant which had uprooted its tying post was moving about, it shook off the seat (howdah) (on its back) even at the touch of a breeze, it caught with its trunk even the birds flying overhead, and it destroyed a forest of trees Then king Dadhiparna mounted the rampart and declared, "I shall grant whatever he wants to any person who would bring this mad elephant under control" Nala who had become a dwarf said, "Where is that mad-elephant? (Show it to me) so that I shall bring it under control" While the dwarf was thus speaking, the elephant thundering like a cloud arrived just where he was The dwarf rushed at it with (great) speed Being clever in avoiding the strokes of the elephant's trunk and moving in front of it or behind it or by its side, he tired out that elephant Then jumping up like an eagle, he mounted on its back (lit shoulder) Having (properly) arranged the rope round the elephant's neck in its former . . . the elephant . . . goad it . . .

uttered shouts of victory (to greet Nala). The king presented him with a golden chain. Having completely subdued the elephant, Nala led it to the tying post. Then Nala got down (from the elephant) and without saluting (the king), he sat on the seat of king Dadhiparna. The king asked, "O dwarf, do you possess any other skill than the art of taming the elephants?" The

(necessary) food-stuffs such as beans (*mudga*), rice, vegetables and condiments. Exposing the dishes to the Sun's heat and repeating the formula of the Sun-lore, the dwarf prepared excellent food. The king along with his attendants tasted that excellent food, as if

loveliness (does this food possess) ! Oh ! The capacity of the food to gratify all the limbs ! Nala alone knew the preparation of food in this way. I have known it for long while I served Nala. So, O dwarf, are you really Nala himself ? But Nala was not such a deformed person. And how can he come here, living as he

lakh of silver coins and five hundred villages. The dwarf accepted all the presents. (But) he did not accept the five hundred villages. The king asked the dwarf "Do you want anything more?" The dwarf replied, "If (you) so (desire), you should ban hunting and drinking in your kingdom." Out of regard for his words, the king also did accordingly. Once the king asked the dwarf, "Who are you and whence have you come?" The dwarf replied, "I am a cook of king Nala of Kosala named Hundika. I have learnt the arts from him. Nala, whose kingdom was conquered

(from him) by his brother Kubara, took Damayanti with him and went to the forest. Nala died just there. Then I came to you. I did not stay with Kubara who does not know how to appreciate merit and who is (as it were) a well full of cunning and deceit."

Then having heard the report about Nala's death, king Dadhiparna was afflicted with such (intense) grief as cannot be even (properly) described. 76

Once Dadhiparna sent, in a friendly manner, a messenger for some purpose to Damayanti's father. 77

King Bhīma honoured him. Once, in the course of a conversation, the messenger informed the king, "A cook of king Nala is (at present) in the service of my master. Being taught by Nala, he knows (the art of) cooking food with (the heat of) the rays of the Sun." Having heard this, Damayanti said to her father, "O father, please send a spy and find out how that cook is in app- the art of the Sun"

Then the king sent a Brahmin named Kuśala, who was clever in carrying out his master's mission, to find how the cook of king Dadhiparna was in appearance. 78

He, with his enthusiasm doubled by auspicious omens, reached Sumsumārapura. Having seen the dwarf (however) he became dejected and sat down by his side. 79

Kuśala thought (to himself) thus, "Where is king Nala and where is this dwarf? What a great difference is there between them as between the mountain Meru and a mustard seed!" 80

Then having decided something in his mind, Kuśala recited (the following) *Doha* (in front of the dwarf), "There is indeed no doubt that Nala, who abandoned in the forest his very chaste wife Damayanti while she was asleep is alone (of all the people) a hard hearted, pitiless and contemptible person." 81

... ..ted and remem-
 began to weep,
 ed him, "Why
 I, "I am weep-
 ing on hearing your song which is full of the sentiment
 of Pathos' The dwarf further asked him the intend-

Bhīma that you are a cook who knows how to cook food with (the heat of) the rays of the sun (But) thinking that Nala alone is conversant with *Surapaka* Damayanti requested her father and sent me (here) to see what you look like On seeing you, however, I thought, 'Where this exceedingly ugly dwarf and where Nala who was charming in each and every limb! Where a crane swallowing the family of *tīru* fish and where the moon giving delight to all people! Similarly, the number of good omens which occurred in front of me as I was coming (here), has become fruitless, since you are not Nala The dwarf, out of his great love for Damayanti took the Brahmin to his house For,

Even a crow coming from the direction in which one's beloved person resides, gives delight, what then to say of a messenger sent by that beloved person himself (or herself)?

82

(The dwarf) saying, 'What (proper) reception can I give you who have told me about the very chaste Damayanti and the eminent Nala' gave him a respectful reception beginning with dinner Then he gave him (Kūśala) as a gift the ornaments presented to him by Dādhiparna Then Kūśala safely returned to *Kundinapura* (and) narrated to Bhīma all the account about the dwarf beginning with (*mula*) the subduing of the mad elephant Damayanti said 'O father, he must indeed be Nala but he must have become deformed

ed either through some defect in the food (taken by him) or some fault in his *Karman*”

No one other than Nala possesses the skill in the science of (taming) the elephants, the capacity of cooking the food with (the heat of) the rays of the sun and the liberality which is extraordinary 83

O Father, please bring that dwarf here by some means so that I myself shall test him” Bhima said, ‘My child, I shall arrange for your pretended self-choice marriage (and) invite king Dadhiparna to it. Even before Dadhiparna was enamoured of you, but you chose Nala (at the *Svayamvara*) So now, on hearing of your (second) self choice marriage, he will arrive here without delay, and the dwarf also will accompany him. If he (dwarf) is really Nala, he will not bear to see you being given in marriage to another person. Moreover, Nala knows the science of driving the horses. If that dwarf is (really) Nala, then he can be (easily) found out whether he is Nala (or not) by his (skill in) driving the horses of a chariot. The horses run with the speed of the wind when Nala is driving them. I shall intimate (to Dadhiparna) a proximate day (as the day fixed for your *Svayamvara*). If the dwarf would speedily arrive on that day (*tattha*), then surely he must be Nala. Even an ordinary person does not tolerate the humiliation on account of his wife, much less will king Nala tolerate it” Bhima sent a messenger to Dadhiparna and he informed him that the fifth day in the bright half of Caitra thought but she day (in to reach this thought Dadhiparna became distressed like a fish in shallow water. The dwarf thought to himself, ‘Damayanti is a very chaste lady, she will not desire to marry another person. And even if she were to desire it who would accept her while I am alive?’

Therefore I shall take Dadhiparna there in only eighteen hours so that along with him, I also shall get a chance of meeting her. The dwarf asked Dadhiparna, "Why are you so much disturbed? Please tell me the cause of it. For, a patient who does not disclose what disease he is suffering from cannot be treated. The king said, "Nala has attained the bliss of entering the city of gods, now Damayanti is going to celebrate another *Srayamvara*. I am enamoured of Damayanti. Vidarbha is far away and there is an interval of eighteen hours from now. The messenger took many days to arrive here. How can I then reach there within such a short time? Due to this anxiety I am not getting any peace of mind." The dwarf replied, "Give me a chariot, yoked with horses of good breed, so that I shall take you there early in the morning. Thinking that he (the dwarf) was not an ordinary man, but some semi-divine being or a god, the king gave him a chariot as described by him. Having arranged it properly, Nala requested Dadhiparna to mount the chariot.

The king, his betel box bearer, a parasol bearer, the two chowrie-bearers—these five, and the dwarf as the sixth mounted the chariot. 81

Having tied the *Bilva*-fruit and the jewelled box to his waist by means of a garment and mentally reciting the names of the gods and his preceptors, the dwarf urged the horses forward. 85

The chariot, with its excellent horses being driven by Nala, who knew the science of driving the horses, started to move on (speedily) like an aerial car moving at the will of its master. 86

Then the upper garment of Dadhiparna, tossed up by the breeze produced by the speed of the chariot, fell down on the way, as though out of joy he (the king) waved it over Nala and made a present of it to deities (on the way). 87

Dadhiparna informed the dwarf about it. The dwarf smiled and said, "Where is your upper garment,

O king! The chariot has rolled on twenty-five *Yojanas* from the place where the upper garment has fallen. What is more, these horses are of a middling quality, had they been of the best breed, then being urged (by me) in this much time (only), the chariot would have rolled on for more than fifty *yojanas*. Dadhiparna saw a Bibhitaka tree and told Nala, "Even without counting, I know the (exact) number of all the fruit that are on this Bibhitaka tree, while returning I shall show you this wonder." The dwarf replied, "While

thousand fruit (in all) ' then the dwarf rolled down the fruit with the blow of his fist. Dadhiparna counted them and they were just so many in number (i.e. 18,000). Being requested by Dadhiparna, the dwarf taught him the science of managing the horses and learnt from him the science of telling the number of fruit (on a tree without actually counting them). The chariot reached the vicinity of Kundinapura, early in the morning. Dadhiparna was (delighted) and his lotus face expanded (in joy).

In the meanwhile, towards the close of that night, Damayanti saw a dream. She narrated it in due manner to her father, as follows. "I saw (in the dream) the goddess Nirvrti bringing here through the sky the garden at Kosalā. Then I climbed, at the instance of the goddess, a mango tree full of blossoms and fruit. The goddess placed in my hand an excellent lotus. A bird which was already perched in it, fell down at once." Bhima explained (the dream as follows). "My child, this is an auspicious dream. The goddess Nirvrti represents your store of merits, which are about to bear fruit (lit. awake). The garden at Kosalā is suggestive of the city of Kosalā. Your father's dream is about re-union with Nala."

perched in the tree means the loss of the kingdom by Kubara. As you have seen it (dream) early in the morning you will meet Nala just today.”

Just then Dadhīparṇa arrived at the city-gate and Bhīma was informed about it by his servant named Mangala. Having come there quickly, Bhīma embraced him like a friend. An excellent residence was given to

him. Bhīma re- who cooks him to me or show me food cooked in that way. Dadhīparṇa ordered the dwarf to cook food. Like a wish fulfilling Out

yanti, caused a dish of that food to be brought to her and ate it. As soon as she tasted its flavour, she decided that the dwarf must be Nala himself. And she said, “Formerly a preceptor who was treasure-house of knowledge assured me that none but Nala knows the art of cooking food with the rays of the sun, in the whole of Bharata.” Therefore this (dwarf) must be Nala himself. As for being a dwarf, there must be some (special) reason for it. The (Surapāga) cooking is one test for (identifying) Nala, there is yet another test. I am covered (lit. adorned) with horripilation (i.e. am thrilled with joy) whenever I am touched even with the finger of Nala. So let the dwarf touch me with his little finger. (Let me see) if this test also tallies (in the case of this dwarf). Then the dwarf was asked (by her), “Are you Nala?” He replied, “There is a great disparity between Nala, having a broad chest and myself a dwarf, who gives pain to the eyes of the people.” Still after great persuasion (by Damayanti), he touched the bosom of Damayanti with his finger. Even with that much (slight) touch of his finger, which produced great joy in her heart, Damayanti's body was horripilated like a cucumber covered with thorns all over. Thereupon Damayanti said, “At that time, you deserted me while I was asleep

Now, however, O lord of my life, I have found you. Where can you go?" And led Nala to the inner apartment. She requested him to disclose his usual form. Then having put on the *Bilva*-fruit and his own form. On heart, Damayantī closely embraced him with all her limbs, as a creeper (entwining itself round) a tree. Having come to know of this, Bhīma placed Nala on his own throne and saying, "You are my overlord. So tell me, what can I do (for you)?" Bhīma with folded arms requested Nala to disclose his real form. Nala, having changed his form, appeared as King Rāmaparna with (his queen) Candrayasā and also Vasantasrīsekharā the ruler of Tapasapura, arrived there. Bhīma received them with due respect.

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of the hermits, whom you gave religious instruction and due to the greatness of the Jain religion I have been born, after death, as a god in the Sudharma heaven." Having showered seven crores of gold coins the god returned to his region. The kings, Bhīma, Rāmaparna, Dadhiparna, Vasanta and others met together and crowned Nala as their king. By the order of Nala, they assembled their respective armies. Accompanied by them, Nala having roaring and mighty elephants, covering the surface of the sky with dust from the earth kicked up by the hooves of the horses, and agitated the ears of the multitude of the wheels of his chariot. By sending a messenger he caused Kūbara to be thus informed, "Nala has come to see you, (and) he has arrived in the outskirts of the city of Ayodhyā." Having heard

that Nala had arrived, Kubara's body was consumed by excessive distress, as if embraced by fire

Through his messenger, Nala informed him, "Fight with me (and) let either my prosperity be yours or let your (prosperity) be mine 88

Then Kubara, afraid to fight, started to play the game of dice (with Nala) once more Being strong in merit Nala ma 89

Though Kubara's anger and pure on account of merits, made him the younger brother's heir apparent as before 90

Having bowed down to the city of Ayodhya 91

Nala whose lotus like feet were saluted by many kings who gave him various presents, ruled over the half of Bharata for many thousands of years 92

Once the god Nisadha, shining with lustre, came there from heaven and said to Nala, who was greatly attached to the enjoyment of the pleasures of the senses as follows — 93

Are you who do not take care even of your wealth in the form of discrimination, which is being looted by the thieves in the form of passion, etc., a real (or worthy) man? 94

Formerly I had told you that I would inform you of the (proper) period to adopt asceticism So, observe now the self-control which is the fruit of the tree in the form of human existence" 95

Having said this, the god disappeared and then there arrived a (Jain) preceptor named Jinabhadra, who possessed the jewel in the form of pure *Atadhi* knowledge 96

Then Nala went to him with Damayanti and bowed down to him and having sat in front of him with folded hands, asked him thus 97

What had we done in our previous births O revered Sir that having secured such (vast) kingdom we lost it and then obtained the whole of it once more?'

98

The teacher replied Listen O gentle one! Here, in this very Jambudvīpa in the continent of Bharata (and) near the mountain Aṣṭapada there is a city named Sangara which had never experienced a foreign invasion of war King Mammāna who had brought under control (lit won over by some charm) all the ladies in the form of quarters

99 100

a medicine to the diseased, and being allowed to go by
 Being
 ge, they
 eholders

like misers guarding their wealth Once, Scripture-goddess took Viramati to the Astapada to strengthen her faith in Jainism She was greatly delighted to see thereon the idols of the Tirthankaras, which endowed with the colours and proportions of the respective (Tirthankaras), which were set with various precious stones and whose greatness was sung by gods and demons She bowed down to them and returned to her own city That Viramati, in the faith that she had paid her respects to a very holy place, observed twenty *Ayambila*—vows in honour of each of the Tirthankaras (visited by her)

Viramati got prepared golden *Tilakas*, beautiful with rubies set on them and suited for the idols of the twenty four Jinas 101

(Then) one day she went with her attendants to the *Astapada* mountain and worshipped the images of the Jinas with due rites beginning with bath, anointing and offerings 102

Having given appropriate gifts to the wandering monks who had come to that holy place, she thus concluded (the observance of) her (*Ayambila*) penance 104

And thinking (thereby) that the purpose of her human birth was fulfilled, her (acquisition of) wealth was fruitful and her life's mission was achieved, Viramati returned to her city 105

Thus these two (Mammana and Viramati) of one mind though different in bodies, passed many days with their minds devoted to the Jain religion 106

Living beings being subject to death, king Mammana died a peaceful death at the appointed time and attained to the Sudharma heaven 107

Queen Viramatī died after him and was born as a beautiful (goddess) in the same heavenly region How long can the moon-light remain after the moon has set? 108

Then the soul of Mammana having fallen (from heaven), was born in Potanapura, the ornamental bracelet of the country named Bahalī in the Bharata division of Jambudvīpa, as Dhanya, the son, endowed with pure qualities, of the cowherd Dhammilāsa and his wife named Renukā 109 110

The soul of Viramatī was again born as his wife named Dhūsarī Dhanya took his buffaloes outside the town for grazing 111

Once when the rainy season had commenced and the Dhanya is head, There he saw a monk, emaciated due to severe penance and remaining motionless like a mountain, in the posture of meditation 112 113

Dhanya, held the umbrella over the head of the monk, out of devotion and warded off his suffering due to shower When the rain stopped, Dhanya bowed down to the monk and asked him whence he had come The monk replied, "My good man, I have come from *Pandudesa* I am proceeding to the city of Laṅkā to pay my respects to my preceptor who has arrived there But I was held up (here) by the continuous rain for the past seven days 114 116

Dhanya replied, "O lord, now the earth is full of mud and (therefore) difficult to traverse So please come to the city, riding this buffalo of mine" 117

The monk replied, "The monks consider riding any vehicle as improper" Then the monk accompanied by Dhanya, went slowly to the city 118

Dhanya said to the monk, "Please stay here for a moment, till I return from my house with milk (for you) ' 119

Dhanya went home and returned quickly with milk, and with devotion, he made the monk to break his fast by taking milk 120

Dhanya, together with his wife adopted the vows of a Jain householder from the monk And the monk lived in Potanapura itself during the rainy season 121

Afterwards he went elsewhere Dhanya with his wife having observed the vows of a Jain house holder for a long time adopted asceticism later on 122

Having observed (the vow of) asceticism for seven years Dhanya and his wife died Due to the influence of desire (at the time of death) he (and his wife) were born on the Himavat as twins (of deer) 123

Then having died (as deer) he was born as a Ksira-dindira god in the Sudharma heaven and that queen (Viramatī i e the doe) was born as his wife Ksira-dindirā 124

Having fallen from the Sudharma heaven, that Dhanya (i e you yourself in former birth), was born as Nala and O king Dhūsari herself (was born as) this i e your beloved Damayanti 125

As a result of the gifts to the monk and of adopting the vows of Jain house holder, you have got this handsome form and this kingdom of the half of Bharata 126

And this Damayanti also has indeed become your beloved as a result of that religious merit, without being molested by any body (as usual)
Nala in the fores
(Āyambīla) pena

As however you mortified the monk for twelve *ghatikas* you had therefore to suffer the loss of your kingdom for twelve years " 128

Having heard these words of the preceptor, King Nala was filled with a desire for emancipation (and) he placed his son named Puṣkara, charming on account of his good qualities, on the throne 129

Having adopted asceticism, along with Damayanti, from the preceptor, Nala studied (Jain) scriptures, practised penance and put up with unbearable sufferings 130

Then once due to the strange nature of *Karman* and the difficulty in controlling (his) passion, Nala (though he had become) a monk entertained a desire for enjoying sensual pleasures with Damayanti 131

Then he was abandoned by his preceptors, but was enlightened by his father (who came down from heaven) (But) being unable to observe (duly) the vows, he fasted (unto death) 132

Damayanti also, being devoted to Nala, observed that fast. After death Nala was born as Kubera and Damayanti was born as his wife 133

Due to some slight violation of the vow (of asceticism) they were born as inferior gods. Having destroyed their *Karman* both of them will attain liberation in due course 134

Here ends the story of Nala, (illustrating the evil results of) the game of dice or gambling

The Story of Varuna on the topic of the Theft of another's wealth

Listen now, O King, to what I shall be briefly narrating about the seventh vice of Theft, which is (as it were) the crest-jewel of (all) vices 1

Of the tree of sin of stealing the property of others, the calamities such as the loss of wealth and beating that a thief has to suffer from are the flowers and the tortures in hell constitute the abundance of fruit 2

A thief, with his heart being pierced by the dagger of (constant) fear, whether awake or asleep, either by day or at night, never indeed gets any happiness 3

The suffering which a living being undergoes, such as being hanged or impaled, as a result of stealing, in this world itself, is seen by all men 4

How can we adequately describe, however, what a living being has to suffer elsewhere from (eg) misfortune, cutting off of the limbs, defeat, loss of wealth and other similar things? 5

Even if one were to repent after stealing the property of another and to restore it (to the rightful owner), still his soul will have to undergo suffering in the other world, like Varuṇa 6

The king asked, "Who was that Varuṇa?" The preceptor replied, "Listen There was in this very region of Bharata a city named Makandī, which was attractive on account of beautiful gardens of mangoes and other trees 7.

There (ruled over it) King Naracandra, who was a full moon to the day lotuses in the form of the faces of the wives of his enemies, and like a mango tree of (all) the trees, he was a crest-jewel of all the kings 8

His chief queen (named) Saubhāgyamañjarī, who like a cluster of blossoms spread the fragrance of her quality of chastity, was the resting-place of the bees in the form of the eyes of the people 9

Once she gave birth to a son The king caused the festivities in connection with the birth to be celebrated The child was named 'Narasimha' He attained boyhood He was taught all the (lit multitude of) arts He attained youth, endowed with incomparable handsomeness

The grace of his form was such that having seen it, the limbs of the god of love, indeed, melted out of shame, and he became known as 'Anaṅga' 10

Once a door-keeper requested the prince, "My lord, two young painters, named Kuśala and Nipuna, are waiting at the door, desirous of seeing you (lit the prince)" The prince told him, "Bring them in quickly" They were brought in by the door-keeper They bowed down to the prince and sat down, and presented a painting (to the prince)

Having seen it with the pair of his eyes expanding through delight, Narasimha asked them, "What goddess is (painted) here?" 11

They smiled and replied, "This is not a goddess, but only a woman (of this world)" The prince thereupon, remarked, "An ordinary woman cannot be like this in form

"And if a woman (of this world) were to be such in form, then all the efforts which are made by some people for (attaining) heaven are, indeed, in vain" 13

'Therefore, it seems to me that this is (the result of) your extra-ordinary skill in painting" Then Kusala and Nipuna replied, 14

There is not at all any extra-ordinary skill in us, who could not paint her properly (i.e. as she is) - after actually seeing her figure

"You should praise in this case the skill in the art (of creation) of the Creator alone who made this maiden without any image (or model) " 16

Having heard these words of the painters, the prince with his lotus like face expanding (with joy) said, ' My good men, please tell me, who is this maiden and whose daughter is she? ' 17

They replied, 'Listen, O prince' King Kanakadhvaja is the ruler of the city of Kanakapura Kanakāvalī is his queen and they have a daughter named Kanakavati, who, with the mass of gold bright lustre of her body (complexion) spreading all around, appears to be the golden ornaments as it were of the ladies in the form of the directions 18

(Once) she, who attracted the minds of even the ascetics by the excellence of her form, excelled (lit. was different from) other maidens by her skill in arts and had attained youth, came to the audience-hall to bow down at the feet of her father (There) she heard, O prince, your qualities being sung by a bard And since then, giving up all other activities, uttering the sound of *hum* vacantly on improper occasions, singing tunes in her throat in the Pañcama note, heaving out deep sighs she has found consolation only in the singing of your (lit prince's) qualities The king came to know of this (incident) from her friends We have been sent here (by him) to find out how you (lit. the prince) are inclined towards her, whether her love is for a worthy person or not, to take (back with us) your portrait and to show this painting of Kanakavati to you O prince, we have seen you (first) in the city-garden, practising archery by hitting a moving doll, (then) in the outskirts of the city, enjoying the pastime of galloping on a number of horses in a variety of ways and at the main city gate, engaged in the sport of riding elephants

Then we were astonished to see the perfect skill in (different) arts of the prince, who has put down the

pride of the god of love by the (extra-ordinary) handsomeness of form Having heard (all) this, the prince was hit by (lit. came within the range of) the arrows of the god of love Still concealing his real feelings, he said, "O Matisagara, recite a quarter of some stanza so that I may complete it" Matisagara with a smile on his face said, "Make yourself fruitful" The prince immediately recited —

Make your life fruitful by practising compassion, resorting to gods and preceptors, giving charity to the well deserving persons and uplifting the poor people
19

Kusala remarked, 'Oh! What a great skill does the prince possess in turning out verses!' The prince said, 'O Buddhisagara, recite (some quarter of a verse)' He recited, 'This is the very height (lit limit) of good fortune in this world'

The prince recited (the complete verse thus—

'To have) a son who gives delight to the mind of his parents, a wife who propitiates her husband and a servant who pleases his master—this is the very height of good fortune in this world'
20

(Thinking to himself) 'Oh! the excellence of skill'" Nipuna requested the prince, "O prince, I too have thought of a verse, please complete it" The prince said "Recite (a portion of the verse)" Nipuna recited thus —

('There rests) on the bosom of an emerald-complexioned lover, his beloved whose body (complexion) has the lustre of a *Campala* flower"

Immediately the prince recited—

'A streak of gold drawn on the touch-stone indeed shines like that'
21

Nipuna remarked, "The prince has thought of the very same latter half of the verse as I had thought of Oh! What an extra-ordinary intelligence!" Kusala said, 'Please complete my verse also,' And he recited

"The bangle of a beautiful maiden, placed on her cheek would be broken," 22a

The prince recited,

(' Being) heated by the fire of her breath and sprinkled over with the water of her tears " 22b

Kusala exclaimed, "Oh! What a wonder! The prince is the Godd
ordered his
Dinaras to t
the prince :

self), "Oh the foolishness of the prince! His gift is never less than a lakh. Surely he does not realise the quantity of a lakh. Therefore I shall give them this sum in the very presence of the prince, so that realising that the lakh (of Dinaras) is a big amount, he will not again order (a big gift) like this for a small matter." Then he had the lakh of Dinaras brought just there and made it into a heap before the prince. The prince asked "O Kubera, what is this?" He replied, "My lord, this is the lakh of Dinaras, which you have presented to these (two painters), Kuśāla and Nipuna." The prince thought to himself, "Alas! Why such a display of wealth? Surely, a lakh (of Dinaras) appears to be a big amount to him. Therefore, by causing me to be aware of this fact by the sight of this (heap of a lakh of Dinaras), in a friendly way, he wants me to desist (from giving it away). And he wishes that my wealth should not be exhausted by this boundless and great liberality. Oh the foolishness of Kubera! He is excessively attached even to wealth, which is entirely an external thing, which cannot accompany the soul (to the other world), which is destroyed by fire, thieves etc, the only fruit (result) of which must be making gifts of it and which in reality is a source of misery. So I shall enlighten him (about the real nature of wealth). Then he said, "Noble Kubera! What? Is this much amount really one lakh?" Kubera replied, "My lord, it is (one lakh)." The prince said "Is just one lakh enough for the two of

them? And how much is one lakh, after all? These (two) young painters cannot become happy even in this one existence, (merely) with this (lakh) even if they spend it sparingly. The loss of wealth cannot be prevented even if you do not give it away (in gifts and charity). Moreover, when one's merit is exhausted wealth is invariably lost.

For,

The jewels in the ocean are not exhausted even though they are being given away day after day. Prosperity is lost by the loss of merit and not by charity (and gifts) 23

wealth which is neither given away nor enjoyed and is only a servant without any livelihood? So give them one more lakh (of Dīnāras)." Kubera said "As your lordship commands." Kuśāla and Nīpuna were astonished and remarked 'Oh! What a liberality of the prince! The prince looking at the painting again and again recited (the following verse)

(Ratī) the wife of Madana is not indeed fit even to be her maid servant. (Parvatī), the beloved of Śiva is regarded in this world as insignificant (also light in weight) like a blade of grass. (Lakṣmī), the daughter of the Ocean does not appear graceful even like the dust (on her feet) and the heavenly damsels would be objects of contempt in comparison with her (lit. in her presence) 24

Kuśāla and Nīpuna thought (to themselves), "Blessed is Princess Kanakavati who is being thus highly thought of by the prince. The desired object (of our visit) is fulfilled. At this juncture as it was time for him to take bath the prince got up (from his seat). Kuśāla and Nīpuna (also) went to their residence. Thus they remained there for some time being devoted to the service of the prince. Having drawn the port-

rait of the prince they returned to Kanakapura. They showed the portrait of the prince to king Kanakadhvaṅga, and narrated (to him) the account of the prince. The king said, "The love of the princess is fixed on a worthy person. The prince too has fallen in love with her." Then he sent princess Kanakavati accompanied by the four-fold army (to Makandī).

The lotus-eyed maiden reached Makandī and the prince married her on an auspicious day as Kṛṣṇa (Viṣṇu) married Lakṣmī. 25

Then the king Naracaṅdra placed (prince) Naraśiṃha on the throne and himself adopted asceticism at the hands of the monk Muṅicaṅdra. 26

Then king Naraśiṃha solely devoted to (the enjoyment of) passion and addicted to the pleasure of the senses spent his days only in looking at the lotus face of Kanakavati. 27

And he looked upon his kingdom as (worthless like) a blade of grass being attracted by her by diversions such as dancing, singing, playing on musical instruments and painting. 28

He did not take care of the elephants, horses and treasures, did not give audience to eminent persons in the kingdom, nor did he protect even his kingdom which was being encroached upon by neighbouring kings. 29

Then a brave (city-) guard, having secretly consulted the prominent citizens, seized the kingdom and drove out the king along with his beloved. 30

Then he wandered over the earth, being afflicted by hunger, thirst and other hardships. Or rather, how much is this in the case of men who are addicted to passion? 31

In the meanwhile some semi divine being abducted his beloved, bewailing, piteously, "Alas! My lord, protect me, protect me!" 33

Being awakened from sleep, and drawing out his sword, the king challenged the aerial being thus "Are you not ashamed to abduct my beloved while I was asleep?" 34

Then set my beloved free (from your grip) and if you are a man, come to fight with me (lit face me) so that I can punish you with this sword of mine, having a sharp point" 35

(But) even while he was speaking thus, the semi-divine being disappeared in a moment. Then, being dejected at heart, Narasimha lamented thus 36

"Alas, O (beloved mine,) with large and lotus-like eyes! O moon faced one! O you, with speech sweet like nectar! Without you, I have lost all my happiness now!" 37.

So long as I was being delighted by looking at your (sweet) face, comparable to nectar, I did not feel disturbed in my mind even by the affliction of the loss of the kingdom 38

"O evil fate, are you not satisfied by depriving me of my kingdom, abounding in elephants, horses and chariots, that you have carried off from me my beloved who was (the sole) consolation of my heart?" 39

This Narasimha (however) took courage, with the thought that great men remain unchanged (unaffected) in their hearts in calamities or prosperity 40

"I want
with I
ng as
lve in
his mind, he spent his days in wandering in different countries 41-42

Once while he was resting in the temple of the presiding deity of the city of Śrīpura, he was delighted to see his wife there 43

He asked her, "O dearest, how is it that you have come here like a shower without clouds?" She replied, "That semi-divine being took me to his city" 44

"Being under the influence of passion, he repeatedly entreated me for sexual enjoyment with him. But I paid no heed to him like Sita to Ravana" 45

'Then being dejected, he brought and left me here' The king said, "Who can molest chaste women?" 46

Then the sun was forced to be separated from the

Then the Evening began to display excessive love (redness) in the beginning, but like a low-born woman, she became indifferent (devoid of colour) immediately afterwards 48

At night the king slept on a stone-slab, on which a bed was spread. The woman (his wife) too slept there, in his vicinity 49

At that time (it was) the season of winter, which is a charm of cupid for subjugating lovers and in which oil, saffron, the breasts of the ladies, fire and covering garments are highly valued 50

Then she said, "My dear, I am excessively afflicted by cold." Then the king covered her with a part of his mantle 51

Then she began to touch the body of the king with her sprout-like hands and also began to press his broad chest with the weight of her pitcher-like breasts 52

Then being kept off or disallowed by the king she said, "My dear, why do you turn me away?" Why do you not satisfy (lit. cool) me who have been burning with the fire of separation for a long time? 53

He replied, 'I have given up contact with women until I regain my kingdom.' Being annoyed (with his

explanation) she began to assume huge, proportions (or, expand herself in size) in order to terrify him 54.

On seeing her assuming huge proportions and of different inclinations from his beloved, the king decided that she was not his beloved Kanakavati 55.

O heart, be contracted to the size of (a grain of) pepper, control the senses from going out (to their objects) One should extend one's leg only so far as one's mantle extends 56

'O sinful (woman), have you not heard even this? Then get away from here"—so saying he struck her on the head and catching her by the neck pushed her out 57

Then having manifested her divine form, she said to the king, "My good man, I am the presiding deity of this city. Being enamoured of your handsome form I thought to myself, "Why is this person, charming like cupid, all alone?" and I came to know that your wife was abducted by a semi divine being So having assumed her form I entreated you for a sexual intercourse with me But on account of the firmness of your character, you did not violate your vow Afterwards I bega
you Still I
therefore, pl

favour" The king said, "What have you not granted me—you who have shown me your divine form which cannot be seen by men devoid of merit? What more can I ask you?" Saying, however, that the sight of a deity can never be in vain, the deity tied on the arm of the king a protective bracelet, of great potency and studded with a jewel and told him, 'So long as this is on your arm, no *Yaksas*, demons etc can prevail against you

Now go to *Kañcanapura*, you will gain a kingdom there", saying thus the goddess quickly disappeared 58

Then in the morning, he proceeded on his journey and having arrived at *Kañcanapura*, in due course, he

heard there (the sound of) a drum indicative of the offer of the kingdom 59.

... asked a resident of
accepts the kingdom 60.

He replied, "He who becomes the king of this kingdom is killed on the very first night" Narasimha touched the drum. He was taken to the palace (and) was installed on the throne. He spent the day in various diversions, then the night approached. Thinking that there is no danger if a man keeps awake, the king left his couch and with a sword in his hand, he kept wide awake, under the shadow of a lamp. At midnight a demon came there. He dealt a blow with a sword on the couch, but no one was killed by it. Then he began to look around. He saw the king. The king asked him, "Who are you striking at a person who is asleep?" He replied, "I am a demon. But who are you?" The king said, "I am the enemy of a demon." Then the demon smiled and remarked, "The popular saying that even the demons have enemies has come true. Moreover, listen, O king, "There was a king in this city named Durmatī. There was (a woman named) Ratisundarī, the wife of a merchant Vimala, (in that very city). The king cast her in his harem. Due to her separation and out of love for her, Vimala gave up four-fold food and having died, became a demon. I am that (demon). Having recollected my enmity with him in the former (birth). I killed that (king) Durmatī. And I also speedily kill any one who occupies his throne. But (O noble one,) as you do not covet another's wife, I am pleased with you

Therefore, rule over this kingdom"—saying thus the demon disappeared. And king Narasimha, who astonished the people, ruled over the kingdom 61.

Once there arrived the Tirthankara Śāntinātha. The king went to pay his respects to him and having bowed down to the revered Jina, sat in the assembly (of the people) 62

Then having handed over queen Kanakavati the semi-divine being said to king Narasimha, thus "When under influence of passion I kidnapped your queen, my family deity reproached me saying, you have done an unworthy deed in abducting this queen. You will come to grief if you harass this very chaste lady. Therefore, at the time of the visit of revered Santinatha, take her there and restore her to him" 63 65

I have seen you after a long time as you came to this place of revered Santinatha's visit. O far-famed one, please forgive me my fault of kidnapping your queen 66

The king, forgiving by nature said, "This is the fault of (my) *Karmans* and not yours." For, on the occasion of the visit of a Jina, enemies give up their mutual enmity. 67

Then revered Santinatha said (to the king), "All this is the fault of your *Karman*, as a result of which you have experienced misfortunes such as the loss of your kingdom" 68

O king, listen now to that (faulty *Karman*). In this world there is a city named Simhapura, having big tanks, wells and lakes. A merchant named Ganganaga lived there 69

He had a domestic servant named Varuna, who was gentle by nature. When he had gone with him (his master) to pay respect to the monks, he heard this (advice) 70

Whoever being greedy of others' property, injures others, commits high way robbery, takes people prisoners or breaks into others houses and commits similar crimes, has to suffer severe calamities 71

Whoever being greedy of others' property, injures others, commits high way robbery, takes people prisoners or breaks into others houses and commits similar crimes, has to suffer severe calamities 72

Having heard this, Varuna took a vow that as long as he lived, he would not commit theft. When he returned home he told this to his wife Śrī 73

Śrī said, "You have done the proper thing. This is my vow also." They spent their days, observing the vow and loving each other 74

Once Varuna saw a golden chain in the house of Gaṅganaga. With a faltering mind, he seized it and handed it over to his wife 75

Having known that it was lost, Gaṅganāga, overcome with grief, said "Alas! Some cruel fellow has stolen it, which was as dear to me as my life!" 76

Seeing that he was (thus) lamenting, Varuna's wife, being compassionate (by nature) said to him, "My dear, return this golden chain to Gaṅganaga

'If this is done, he will be calm and our vow will also be duly observed. Varuna returned it to him (Gaṅganaga) and he became calm in his mind 78

In due course, having died as Varuna, O king, you are born as Narasiṃha. And your wife in the previous birth born as your present wife Kanakavati 79

Because you took the vow of giving up theft, you secured the kingdom, but because you stole the chain, you lost the kingdom 80

And because you returned it, out of compassion, to Gaṅganaga, O king Narasiṃha, you regained the royal glory 81

Having heard this the king and the queen recollected their previous births and said, 'O revered Sir, what you have said is quite true' 82

Both of them undertook the vows of partial renunciation of the world, at the feet of the revered Śantinātha. And the lord Śantinātha, who dispelled the fear of worldly existence moved in other places 83

Having duly observed the vows of Jain religion and having died with concentration of the mind, they were born in the Saudharma heaven and attained liberation in due course 84

Thus ends the story of Varuna illustrating the evil consequences of the vice of theft



NOTES

THE STORY OF NALA

The Introductory verses 1:-Stz. 1 पालिज, Pot. 3 sing. पालयेत्, would observe. अवजं; अवयं, a fault, defect, sin. पुरिसो, पुष्यः. Stz. 2--गिद्ध, रुद्ध, addicted to, greedy. कयत्पणं, कदर्थनं, humiliation, harrassment. महाराय refers to king Kumārapāla. वसण, व्यसनं, a vice, sin. निबंधणं, निबंधनं; a cause. पारखी, पापदिं, hunting. cf. Marathi पारघ परिच्छत्, परित्यक्त, given up, abandoned. See Ghatge (Introduction to *Ardhamāgadhī Grammar* by change of त्यत् परिहृत्य, fit to be abandoned. सोय, शौच-पurity चुक, भ्रष्ट, deprives a person of अर्थ, and काम. पिय, पिता. = भजा, मार्या, a wife. मोसणं, मोसणं, robbing (or the company of father etc.). पडिवक्ख, प्रतिपक्ष, enemy. भूयं, भूतं, when it occurs at the end of a compound, it means, 'like'. Stz. 5--प्रसज, प्रसक्त, addicted to. समस्त, समस्त, whole. विद्धंसं, विध्वंसः, destruction. दिद्धंतो, दधान्तः, illustration.

The context of Nala-kahā—The नलकहा is the sixth of the ten stories in the first chapter (प्रस्ताव) of the *Kumārpālapratibodha*. The first story of मूलदेव emphasises that a man should not be slow in adopting and observing the religious vows as human existence is fleeting like a dream. The remaining nine stories illustrate the evil

consequences of the seven serious vices (सत्तमद्वावस
गाइ कु प्र p 47) viz (1) मसभकरण (flesh eating), (2)
पारदी (hunting), (3) ज्य (gambling), (4) परदारगमन
(sexual intercourse with another's wife), (5)
वेसावसन (visiting prostitutes), (6) मज्जपान (drink-
ing, and (7) चौरिया (stealing) They are thus
enumerated in हरिषेण's बृहत्क्याकोश (Dr A. N
Upadhye's edition, pp 64-65) —

अथवा द्यूतक पान कुत्सिता वनिता वध ।
परयोषिददत्त च मासमक्षणमेव च ॥
एतानि सप्त निन्द्यानि व्यसनानि मुवस्तले ।
दु खदार्यानि जन्तूना निगदन्ति मनीषिण ॥

तथा चोक्तम्—

द्यूत पान कुत्सितवेदया परदारा
हिंसाऽदत्त मासमवार्येष्वति कष्टम् ।
एते दोषा सप्त च नृणामतिपाषा
शिष्टैर्दुष्ट्य दुर्गतिमार्गान्प्रवदन्ति ॥

The story of Nala illustrates the evil conse-
quences of gambling It is given on pp 47 to
76 of the Gaekwar's Oriental Series edition of
the *Kumarapālapratibodha* (Baroda, 1920) The
story proper begins with the words—

रत्ना भणिय-को सो नगे? etc

रत्ना—Instr S of रत्ना, by king Kumāra
pāla गुरुणा by the preceptor हेमचन्द्र युक्त उक्त, p p p
of वय to speak. युक्त from उक्त by Prothesis. See
Ghatge, § 120

V 1—मरहटित्त, भरतक्षेत्र, (also भरहवाय, भरतवर्य) is
the Southernmost region of the जंबुद्वीप It is semi-

circular in shape and is bounded by the लवणसमुद्र on the East, South and West and by the (चुड़ हिमवत) mountain on the North It is divided by the वैताल्य Mt into a Northern and a Southern sections. The महागङ्गा and the महासिन्धु having their sources in the Eastern and the Western part of the हिमवत and passing through the वैताल्य, flow into the लवणसमुद्र in the South, thereby dividing the भरतक्षेत्र into six parts. One who gets victory over all these six divisions is called the Sovereign ruler (चक्रवर्ती) The तीर्थंकरs and the चक्रवर्तिनs are always born in the middle portion of the Southern half of the भरतक्षेत्र The city of अयोध्या is located in the very centre of the Southern half of the भरतक्षेत्र कौसल्य देश, the province of अयोध्या. कौसल्य, the city of अयोध्या गुण वसणस्य हेतुणो, no doubt a pun is intended on the words गुण and वसण, giving rise to apparent contradiction or विरोधाभास अलङ्कार It is indeed surprising (अच्छरिय) that in the city of कौसल्य, (गुण) good qualities, virtues, should be the cause of (वसण, व्यसन), adversity, calamity Ordinarily गुणs should lead to happiness But it is indeed strange that in कौसल्य, गुणs lead to adversity. The apparent contradiction is removed when we take the other senses of गुण and वसण viz threads and a garment or a piece of cloth, respectively As a matter of fact, threads (गुण) are the material cause (हेतुणो, plu of हेतु, हेतु) of a piece of cloth (वसण) By this line, the author has very nicely suggested the calamities (वसण) that would befall the hero of the story viz नल and the heroine दमयती in spite of their possessing virtues (गुण)

V 2—इकलागु-कुल इत्याकु-कुत्र, the family of इत्याकु, the son of वैवस्वतमनु and the first king of the solar dynasty in अयोध्या निरुद्धम् (fr निर् + उपमा) without a comparison, incomparable चाय, त्याग, liberality. विद्धम् विक्रम, valour अरि, an enemy पवित्र पार्थिव, a king दुर्विग्रह दुर्विग्रह (whose attack) could not be borne by his enemies निग्रह निग्रह, father of नल.

P 2—सुदरी, name of the queen of निसह, कुडिग, कुडिग, womb डुवे, द्वौ, two कुडिग, capital of विद्धम् विद्धम्, ruled over by भीम, the father in law of नल It is apparently the modern Kondavir in Berar सह, शरम, a fabulous animal supposed to have eight legs and stronger than the lion or the elephant Here to denote the superiority of भीम or भीमसह his enemies are represented as lions and he as a शरम अन्तेर, अन्त पुर, the harem or an inner apartment of a king अन्तेर is an exception to the general rule by which विमर्ग coming from Sanskrit र् becomes आ in Prakrit e ह अत अतो, अह, अहो, पुन, पुगो See Ghatge § 114 पुण्डरीती, queen of भीम and mother of दमयती विमयसुह विमयसुह, the pleasure of senses अणुद्वयताण gen plu of अणुद्वयत, pres part of अणु + ह, अनु + भू, to experience तदलाक, त्रैलोक्य, the heaven, the earth and the nether world or *Palala* भूय (in अलशरभूया), मूत, like धूया, दुहिता a daughter, by Metathesis Duhita > Dhuitā > Dhutā > Dhuyā)

V 3—तिर्र, तिर्र, a mark on the forehead (भात्र) सहज, existing from her very birth, natural. सरणि the sun पदिविच, प्रतिविच, a resemblance; e equal (to the sun in brilliance) वच्छःवल्, वरस्यल chest. सिरिवच्छ, भ्रातम, a curl of hair on the breast of divine beings or pious persons (गणुरिय) श्री becomes शिरि by सरमकि or Anaptyxis See Ghatge § 117

दमिय = दमिया, were subdued दमयति = दमयती, the final vowels of दमिया and दमयती are shortened on account of the following conjunct consonant ति See Gbatge § 117 सियपक्ष सितपक्ष, the bright half of a month रेह = रेहा, रेखा, the digit or the crescent of the moon (चद) कलोवज्ज्ञाय, कला उवज्ज्ञाय, कला + उपाध्याय, a teacher of Fine Arts which are 72 in number acc to the Jains (and 64 acc to the Hindus) For a list of the 72 कलास see समराइचकहा (Jacobi's edn, pp 602 f) नायाधम्मकहाओ (Prof N V. Vaidya's edn pp 21 f) For a classified list of these 72 Kala^s see Dr J C Jain, *Life in Ancient India as depicted in the Jain Canons*, Bombay 1947, pp 172-173

V 4—आयस, आदर्श, a mirror, सखिलमत्त, साक्षिमान, merely a witness 1 e दमयती mastered all the fine arts without any effort on the part of the teacher She was so extra ordinarily intelligent

V 5—सम्मत्त, सम्यक्त्व, Right faith मोक्खपाहुड (stz 90) thus defines it—

हितारहिण धम्मे अट्टारसदोसवजिए देवे ।

निग्गये पव्वयणे सदहण होदि सम्मत्त ॥

दुरवगम, difficult to understand कम्पप्यदि, कर्मप्रकृति, Kārmic nature, Karmic variety Acc to the Jains, Karma is material, forming a subtle bond of extremely fine matter which keeps the soul from flying upwards to its natural abode of full knowledge and everlasting peace There are eight main varieties of कर्म viz (१) ज्ञानावरणीय, (२) दर्शनावरणीय, (३) अन्तराय (४) मोहनीय, (५) आयु, (६) नाम, (७) गोत्र and (८) वेदनीय The first four are known as घाति or destructive कर्मस, and the last four as अघाति or non-destructive कर्मस When कर्म is con-

sidered with reference to soul, these eight varieties are subdivided into 148 प्रकृतिसु or पदसु for which see *Outlines of Jainism* by Jaini, pp 30 37

V 6—पवयगत्य, प्रवचन-अर्थ, the meaning of Jain Scriptures पवित्रति, प्रतिवृत्ति, faith

पाणि प्रकृत्य, best पेरिय, प्रेरित urged, impelled. निवृत्त देवता please read निवृत्तदेवता, निवृत्तदेवता, a goddess, granting happiness or tranquillity मावि, future सतिवित्त शातचित्त, the 16th तीर्थंकर कण्व, gold. मय, made of पद्मिमा, image निचमचण्डिका, निच अचण्डिका, should be always worshipped (by you, तुमए) काउ inf. of का(कर) to do आरदा began वन्मह ममय, cupid, god of love The change of the initial म to व is an instance of sporadic consonantal change for which see Ghatge § 25

V 7—As दमयती was extra-ordinarily charming, her parents became anxious about her marriage They did not take the responsibility of arranging her marriage but in accordance with the practice of the सद्रियस, arrange दमयतीस स्वदर invite the kings and princes of the country and leave her free to choose her husband. विदि, of विदि, or Creator विज्ञात, विज्ञान, skill पणरिम, प्रकर्ष excell ence The Creator displayed the highest skill in fashioning the extra-ordinarily beautiful figure of दमयती दत्त, material क्षान्त चव एतद्वत् एव, so much only, i e the Creator cannot make any other woman equal to दमयती in beauty, her beauty can not be surpassed by any other woman for the material out of which दमयती was made was just sufficient to shape her body no more is left out of it नगद (पास 3rd s. of का to know) एतद्वत् 19

known स्वयंवरो, सयवर, the election of a husband by a princess or daughter of a Ksatriya at a public assembly of suitors जेण तस्य होइ ति, the '(?)' after इमीए indicates that there is some lacuna in the Ms on which the Baroda Edn of the कुमार पालप्रतिबोध was based. The sentence may be thus completed जेण तस्य निष्पद्ये इमीए वरिष्मि वरियिष्मि ण अणुचिय वरपयाणजगिओ दोसो अम्ह होइ ति 'so that when she selects a husband according to her own desire there is no fault at the स्वयवर, we shall not commit any fault caused by giving her in marriage to an unworthy husband' "पयाण", प्रदान, giving away (in marriage) दूषण accu plu of दूषण a messenger इकारिया-nom plu of the प प प of the denominative of इकार, to call

P 3--पाइक, पदाति, infantry, foot soldiers परि-रिय, परिकृत surrounded by निस्वमसत्त, of matchless or incomparable strength of character, courage, or wisdom पत्तो, प्राप्त arrived. निवड, नृपति a king सम्माण, honour पवरावास, प्रवर-आवास, excellent residence or abode विमाण a celestial abode माण, pride निम्मदण, निर्मयन, wiping off, destruction पाडिओ, पाडित, clever 1e capable of पवनपुच्छुय, पवन-उच्छृत shaken by the wind तडव, तांडव, dance (of Śiva) Here the reference is to the dancing or fluttering of the flags on the "मडप तस्य रयाविया विहियदरिषण (?)", here again there is a lacuna in the Ms. Possibly the reference here is to the मच or platforms on which the सिहाणण (mentioned in the next sentence) were arranged Cf सा तर मखेपु मनोज्ञवपान् सिहासनस्यान् नृपतीन् अपदयत् । रघुवश सर्ग ६ In the hall where the स्वयवर was to be held platforms were erected on either side of the hall with a passage between them for दमयती and her friend

to move about for observing the kings and princes seated on the सिंहासन placed on these platforms रथाविया nom plu of the p p p of the causal of रथ, रच to arrange The incomplete compound विहियदरिसण probably qualifies the word मचा that is now lost उवियाइ nom plu neut of the p p p of the causal of उ, स्या to stand स्थापतानि were placed कट्ण (Desi) = समूह a collection, multitude कपिय कायत, made formed सुरिंदसरासण, a rain bow, lit the bow (सर + असण) of इद्र The सिंहासन were studded with various jewels so that the rays of various colours rising from them mixed and mingled to form a number of seven-coloured arches like a rainbow in the sky सुवत्त सुवत्त, well-shaped सिंहासण a lion's seat, a throne निविट्टु, निविट्टु seated पाविसिद्ध (Desi), स्वर्दा, rivalry As each king desired that he alone should be chosen by दमयती as her husband, he tried to excel all the rest by displaying his prosperity (रिद्धि) by putting on the costliest dress and ornaments that he possessed पयडियणाणा, पयडिय-अप्पणा, revealed themselves i e each manifested how he was the most prosperous of the whole lot पयडा कामवियारे by the movements of their eyes or hands or the foot of feet etc they betrayed their sensuality Cf. गृणारचेथ विवधा कभुजु । रपुवत्त 6 एत्यतर, in the meanwhile पसरिय* दमयता in this passage, दमयती is successively compared to the East (पुव्वदिसा), the full moon night (पुत्तिमानिसा) the pleasure lake of cupid (मयण कोत्सरसी) Asoka creeper (कसत्तिरग्ग्या) Jasmine creeper (माञ्जया), the beauty of the sky (मयणग्गळी) and the sea tide (समुद्वग्ग) कथुर charming, beautiful दमयती having a pair of firm and plump breasts resembled

the मदनकेलिर्मरौी having (मिलिभ्र) only one (एक) pair (मिहुग) of the चक्रवाक birds एह is used to make the resemblance complete चक्रवाक the चक्रवाक bird The चक्रवाक always move in pairs and are supposed to be separated and to mourn during night आरक्त, आरक्त, reddish क्वेलि असोक tree ल्या is used after तरु to indicate delicacy and slenderness पेमल tender, beautiful The simile shows that the hands and feet of दमयती were reddish and tender like the fresh foliage of असोक थूल, स्थूल, big सुत्ता, सुक्ता, a pearl शारिणी, शारिणी wearing मोदिया, jasmine creeper उन्मिद्धत, blooming दुबूल, a silken garment निवसण, dress मच्छ, स्वच्छ, white सरय, शरद्, autumn अञ्ज, अञ्ज, cloud वल्कल, white कडकल, कटास, a glance, side look छडा, छग, lustre विच्छुरिय, covered As दमयती looked about with her white, quickly moving glance, all the quarters appeared to be covered with the lustre of her glance समुच्छलत, jumping up मच्छ, fish रिछोलि, (Dis:), a row सडुल, full of. The white glances of द० are compared to the white fish jumping about in the sea-water महिनाद, lord of the earth, king चम्सुविक्रवेव, चम्सुविशेष, glances of their eyes लक्ष्मीक्या, लक्ष्मीक्या, was made the target, 1 e all the kings looked at द० only

V 8—महा मद्रा, a proper name पहिहारी प्रतिहारी, a female door-keeper आटता, आरब्धा, began

V 9—कामिनवरी, modern Benares हुग high तरग, a wave मह, to desire सुव्वति 3rd p plu from सुव्व, pass of सुण to hear

V 10—बुक्कण, name of a country on the western shore of Deccan वरि, an elephant कयलीवण,

कदलीवन, a grove of plaitain trees गिम्ह, प्राप्न, summer
कोवण, कोपन, wrathful, angry पारेमि-पार to be
able पए पए, पदे पदे, at every step

P 4 V 11 -वम्हीर, कास्मोर, महिंद, महेन्द्र, great Indra,
डुडुम, safforn केयार केदार, a field क्षीलिउकामा, क्षीडितुकामा
desirous of sporting, कीलिउ कामो जाए

तुसार, तुपार, snow सभार, heap, भीस्य, afraid of
पवत्ता, प्रवत्ता, started.

V 12 -कोसवी, name of an ancient city (now
represented by the village of Kosam, on the यमुना,
near Allahabad) पउर, प्रचुर ample कोस, treasury
मयरदय, मबरष्वज, cupid, because he has the figure
of a fish on his banner कविञ्जला, name of another
friend of दमयन्ती who was accompanying her It
was she who had prepared वरमाला i e the garland
which दमयती was to place round the neck of the
prince chosen by her to be her husband In order
to show to मद्रा that she was not interested in जयकोर,
the king of कौशाम्बी दमयती ignored मद्रा and turned
to कपिञ्जल and paid her a compliment for the nice
garland she had prepared अप्यदिवयण, अग्रतिवयन not
replying

V 13 -कलयठ, कलकठ, having a pleasant voice
cuckoo कलिग, a district on the Coromandal
coast, extending from below Cuttack to the
vicinity of Madras शरवाउ, a sword. राहु, a demon
who is supposed to seize the moon and thus
cause the lunar eclipse According to mytho
logy, he is the son of विप्रयित्त and सिद्धवा When
विष्णु in the form of मोहना was serving nectar to
gods only, राहु disguised himself and drank a por

tion, but the Sun and the Moon revealed the fraud to विष्णु who cut off राहु's head, which thereupon became fixed in the stellar sphere, and having become immortal through drinking the *Amṛta*, has ever since wrecked its vengeance on the Sun and the Moon by occasionally swallowing them thereby causing eclipses The 2nd 1 means that he defeated his enemies in battle with his sword and thereby deprived them of their glory

दाय, दात, father वयपरिणाम, वय परिणाम, ripening of the age. The king Jaya of Kalinga was an old man, of the same age as Damayanti's father.

V. 14 — गय, an elephant वीरमउड, वीरमुकुट, proper name of the गौड king मउड, from मुकुट, is a case of Dissimilation for which see Ghatge § 111 गउड, गौड, name of a country (district of Gaur, central part of Bengal, extending from Vanga to the borders of Orissa) रुबइ-रुच, रुच्, to like नियर, निकर, multitude फुट, स्फुट, to break बभड, बभ्राड world, universe व = इव

कसिण, dark भसण, भ्रशन, falling, slipping is a *misprint* for भसण, भीषण, fearful, terrible in view of the following ववइ मे हियय वेवइ, वेव, वेप् to tremble. ईसि ईपत्, a little

V 15 — पउमच्छि, (from पउम, a lotus + अच्छि, eye,) having beautiful eyes like a blooming lotus पउमनाइ, पउमनाम अवति, name of a country with Ujjayini as its capital सिप्या, क्षिप्रा, a river near Ujjayini तिरगिणा, having waves (तरग), a river

P 5—हदि, हा धिक्, alas! किचिर, कियत् चिर, how long? अज वि, अय अपि, still काउ, कृत्वा, having done

V 15—पिच्छिड, प्रेक्ष्य सहस्रनयन, thousand eyed god, Indra ध्रुव, ध्रुव, certainly सहल, सफल, fruitful

रूपवत पचाएत्, रूपवत्प्रत्यादेश, surpassing (पचाएत्) all handsome persons Cf उर्वशी प्रत्यादेश धिय — विक्रमोर्वशीय I अगसनिवेश, arrangement of the limbs उदग्, उदग्, vast, intense सोहृग्, सौभाग्य loveliness, charm महुस्मि, sweetness विलास, grace पद्, पति पटिवज्ज, to obtain पावेषु पाव, to get परिओस, satisfaction पित्ता, gerund of सिव, to throw, place कठकदत्—(कदल, shoot or spring) delicate neck रग्ग, रग्ग, a sword. कड्ढकण, having drawn out, cf काहन अन्वितविड, to challenge लम्भए, fr लम्भ pass of लम् to get परिणेत, to marry परिणी, to take the bride round the sacred fire म सुत्तु मा सुत्तुग्ग having left me aside, except me जुज्ज, युद्ध होदि future 2nd p sing of हो, भू to become दुम्भ, unhappy परित्यय (पर + इत्यय), wife of another पत्यत्, pres part of पत्य, to long for, to demand in marriage बीहसे, बीह, भी, to be afraid परिचत्त, परित्यक्त, given up, abandoned सिक्कपविदम्भ, pot pass part of the caus of सिक्क, fit to be instructed, punished क्कवात्, a sword पेषुण, gerund of पे, ग्रह, to take सनद्ध, ready for war पहरण a weapon भीसण, terrible सिद्ध = सैन्य मह कए, मम कृते, for my sake पल्ल, प्रत्य, great destruction अरहत, अर्हत, one worthy of worship by Indra etc, a तीर्थंकर Here the reference is to सतिज्जण, see p 2 मती, मक्ति devotion सामणदेवी- the female messenger of an अर्हत, a goddess presiding over Jain doctrine उवग्ग, to cease तमर, a battle पारिभिणार, a jar of water तीयच्छन्ना, drops of water Acc to पाइअसइमहग्गव छन्ना by itself also means, a drop of water अगार a live charcoal निव्याण, extinguished निरोओ, निस्तज पद्, पद्, ripe

P. 6—महलय्ग a sword वरम्ग, a finger निर्विस, निर्बिस विसधर, a snake पइ, पति to. पल्ल प्रलपित spoken समाविअ p p p of the, caus of, एम शम्. to forgive

V 17—विसजिअ, विसजित was sent वच्छउ, affectionate kind. सच, सत्य विति 3rd pers plu of वू (Ghatge, वे) वू, to speak विच्छइ विच्छइ, prosperity, pomp शरम्गह, a marriage, so called because the bride groom holds the right hand of the bride in his right hand दिन्न p p p of दा to give वरमोयण, वरमाचन, the act of setting free the hand (of the birde by her father when the wedding is finished) समाजिअत, being honoured वइय वतिपय, some, a few पतिवो, प्रस्थित, started

V 18—This is the advice given to Damyanti by her mother, when the former started to go with Nala Cf with this the advice of वव to शकुन्तला, as given by Kālidāsa in the *Śaku ntala IV*—“Serve your elders, act the part of a dear friend towards your co wives Though ill-treated by your husband, do not go against them in anger Be extremely courteous towards your servants In this way do young women attain the position of housewives. The perverse are the banes of their family सिक्क, शिक्षा advice, instruction उच्छग, उत्तग, lap चटरगबल, four fold army consisting of elephants chariots cavalry and infantry बलुकलय—बल + उक्लय उत्लात, dug up ऐ, dust नियर, निक्क, multitude गयणमणी the jewel of the sky, the sun दिट्ठिसर, दट्ठिसर, the range of the eyes सरोह, मरोष complete obstruction सदाह, multitude, mass गडाइ—(गडा + आइ, गर्ता + आदि) गडा, a hollow, a ditch Cf Marathi जडा

V 19—खलत, स्वल्द, stumbling अबद, a hole, a pit उप्पह, उत्तय, wrong way उप्पहेण गम, to go astray

जग्गसु खण—जग्ग, जागृ, to wake up Apparently, दमयती who was placed on his lap by नल, had fallen asleep Hence नल is waking her up पयासेसु, imp 2nd per sing of the caus of पयास to shine तरणि, the sun (in the form of मालितिल्य) तिरोहिय, obscured, concealed

P 7—परामुट्ठ, परामृष्ट touched मालवट्ठ, मालपट्ठ, flat surface of the forehead फुरिओ, स्फुरित, flashed, glittered फार, स्फार, abundant निलओ abode निप्पच्छ, निप्पत्त्यूह, free from any obstacles जिणभवन, a Jain, temple अच्चिस्त, Fut 1st per sin of अच्च, अर्च् to worship वेइय, चैत्य, (1) Jain image, (2) Jain temple पसत्य, प्रशस्त, auspicious दिवह दिवस, a day For the changes of व to य and स to ह see Ghatgø § § 45, 46(c) The four compounds ending in °टवर, °यवर, °दतर and °निरतर may be taken either as adjectives, qualifying नयरि or adverbs modifying the predicate पविट्ठो °प्पवच, प्रपच, diversity वित्यरिय, spread out रिधि prosperity टवर multitude घयचल, घच+अचल the skirts of the banner अवर, sky तूर, दूर्य musical instrument आळरिय आपूरित, filled दिवतर, दिगन्तर the spaces of the quarters चक a group कीरतपस pres part of कर to do अहिणदिओ, अमिनन्दित, was greeted गेहि i e, by the parents गेहि Instru plu of इद उगति fr कुण (वर) to do दोउदोलण, दोल+आदोलण, moving on a swing गुच्छ a bunch (of flowers) धम्मेळ a knot or a braid of hair अक्खनूय, अक्षयूत gambling, playing at dice आउज्ज, आतोय a musical instrument नचावद, 3rd per sing of the caus of नच to dance अविउत्त, not separated विणोअ, diversion, sport वोल, वि+अति+

कम्, to spend. कुमरस्ते ठाविष्ण, having made him a heir-apparent समणत्तण, (Abstract noun fr समण) monkhood

V 20—दुब्बिसह, irresistible, difficult to be borne पसर, spreading तिमाग, त्रिमाग (तृतीयो माग) the third part M W ऊण, less, deminished

तक्खसाला, an ancient city in the Punjab पाइय सइमइण्णव gives the form तक्खसाला only जौयण, योजन, a distance equal to 4 कोशs or about 9 miles, lit a distance traversed in one harnessing (fr युज्, to yoke to a chariot) or without unyoking आण accu s of आणा, आज्ञा order

V. 21—जस, यशस्, fame समत्त समस्त, whole, entire दुब्बिणीअ, of a bad conduct, obstinate The refusal of कदव to pay homage to नल is like the dark spot on the moon in the form of Nala's glory

उविक्खिअ, उपेक्षित, ignored. रोग-लेअ, a slight trace of disease लद्धोवचअ, लब्ध + उपचय increasing

P 8—पराजयमण, if you think of defeating (him) मे = अस्य, of कदव भण्णिइ भणिति, speech निव्विलव निर्विलव, without any delay

V 22—नल is called the conflagration (दावाणल) capable of destroying a forest of enemies, what to speak of a single enemy like कदम्ब ? मह = मम पडिसेवा = सेवा

V. 23—मीउम्मट्ट, fallen from character सुकय, merit, सत्तगरज्ज, a kingdom which consists of 7 parts or members viz the king, the ministers, a friendly king, treasury, the people in the kingdom, forts, and army. Cf. स्वाम्यमात्यसुहृत्कोप-राधुर्गबलानि च । अमरकोश

V 24—अतस्त्रिओ चिय°, all of a sudden (I would have attacked you and destroyed you) करितो nom sing of कर used as a finite verb, I would have caused (your destruction), (see Ghatge § 414)

V 27—आयनिऊण, gerund of आयन्न, आकर्णय्, to listen

V 26—वाल, a fool वायमुक्त, वातमुक्त, suffering from delirium

V 27—असमजन, unbecoming अपिर, speaking

V 28—निव्विन्न, tired of, disgusted with

V 29—आगतु having come वञ्जरिय p p p of वञ्जर an आदेश or substitute for कह to tell

V 30 पायार, प्रकार, rampart The elephants (इवर), that surrounded दहसिला looked like a second rampart दुइज्ज, द्वितीय

P 9—सघट्ट clash of swords (मडलग) सिद्धि, fire सिद्धा, सिद्धा, a flame भासुर, shining सिद्ध, a semi-divine being अकल, यश, a semi-divine being कुवर is the lord of यश's कवच a headless trunk. निबह a multitude सहिर blood बहिणी, a river कमलायमाण, pres part of the denominative of कमल, acting or appearing like a lotus मड, मट, a warrior मत्थय, मस्तक, a head किमिप्पाय कृमिप्राय, like worms जगम, moving बाहुतुज्ज, wrestling निज्जिअ निर्मित, vanquished पडिवन्न, accepted सच्चम, self control पडिमाए ठिओ remained in a particular posture of meditation पडिमा, 'a technical term for certain religious exercises of faith and self mortification'—Hoernle Here, however पडिमा, means only a posture of meditation निराहत्तण, an abstract noun from निराह, free

from desire formed by the addition of the suffix
 लण, see Ghatge § 281 अगिल, wind सत्त, सत्त्व,
 strength of character रजिय, moved, influenced

विष्णु विष्णु कोसलीय (acc to पाइअसइमहणव, कोसलिय is
 a *desi* word), a respectful present But Monier
 Williams gives कौशल and कौशिका in the same
 sense गयणचरगणा, the wives of semi divine beings
 moving through the sky, such as विद्याधर, सिद्ध
 गिञ्जत (pres part from pass of गा to sing) गीयमान,
 being sung बल in line 4 on this page means 'an
 army' Here it means power कुलगार, कुल + अगार, a
 bane to the family, a man who ruins the family
 छल fraud deceit छल गवेस to seek (an opportu-
 nity) to deceive 'छिद् गवेस', to seek the weak-
 point of' would have been a better reading in
 place of छल गवेस लक्षण (dark) spot जिण, to con-
 quer, to win जिणेमि रज नल etc should have been
 जिणमि रज ति चिततो कूबरो नल रमावेइ निब रमावेइ, (caus
 of रम) made him to play (dice) डमरुगठिमिव सतरते
 —Emend जा to जए Just as the knot of a
 string attached to the middle part of a very
 small drum (डमरु) moves from side to side in
 the act of playing it similarly victory (जय)
 moved from कूबर to नल and *vice versa* while they
 were playing the game of dice The text here
 appears to be defective and this explanation
 is only tentative अजया, once नियद, नियति, destiny.
 दकल, skilful कलिअ, desired, expected सार, wealth
 मारण, destruction कूबर won the money staked by
 नर and thus reduced नल's wealth खेड, खेट, a resi-
 dence of farmers, small town, cf खेड in Marathi
 कम्बड, कर्वट, a market town—Monier Williams

V 37—मा (negative particle) do not (stay here)

V 38—परिहर, avoid मय, मद pride परिहिय+पड+रित्य (wealth) with the garments (पड) he was wearing as his sole property विहुर विपुः depressed miserable दुःख दुःस्य distress, bad conditions He had lost everying in the game including दमयती and other wives in the harem But दमयती being a devoted and chaste wife, followed नल नलागुमग्न्या नल अनु मार्गदग्ना, following नः निमि दा, was prevented (from doing so) मयच्छि मृगाक्षि अरेउर, अतपुर, harem अन्तेउर is an exception to the general rule by which विसर्ग coming after Sanskrit र् is changed to आ Ghatge §114 जेठमाउणो cf ज्येष्ठ भ्राता पितुः सम ।

P 11—V 39—छासकुखड, क्षार + उत्तर a heap of ashes With उकरुड cf उकिरुण in Marathi करिहा, fut of कर to do

उरुगाहिजइ उरसाहते is to be encouraged अल् enough of It governs the instrumental

पाथेय, पाहेय, (from पद्, पथ a road) provisions for the journey सारही सारथी charioteer जहुत्तरहो -जहुत्त + रहो, यथाकरथ the chariot as mentioned (by the ministers) पाहेयसहिय and ससारही) "विजयोष जिज्या "विजय + उवाज्जया, "विजयोषाजिता acquired by the conquest of वज्जिया, वज्जिता abandoned given up मे र्हेण कि, what is the use of or need of a chariot to me? I do not want a chariot (as a gift from कुवेर) Note this idiomatic use of the pronoun कि and of the instrumental case See Ghatge § 371 पहाण, प्रधान a minister कि च, moreover

a city devoid of beauty—Illustrated Amg Dic हारविभ (p p p of the caus of हर, to lose) was made to lose तडाओ, तडाग a tank हीयमाण pass pres part of हा to be deficient जूयधल जूय + अधल, दूतान्य, blind with the game of dice With अधल cf आधळ in Marathi सपज्जमाण, being fulfilled मणोरह, मनोरथ, desire मनोरथ in classical Sanskrit is an instance of स्वरभक्ति from मनोऽर्थ Ghatge, § 117, p 67, l '9

V 31—वसण, व्यसन, calamity, adversity

V 32—लहुबधु, younger brother वर (indich nable) it is better that सय, स्वय, of your own accord हट, obstinacy (in not giving up the game even when continually losing)

V 33—अजिय, acquired व = वा is a पादपूरण, an expletive सित्य, *Desi*, a bow-string असोत्तगय, not reaching, not drawn up to the ear A bow string which cannot be drawn as far as the ear pains the mind of a warrior. In the same way दमयती's heart was pained to see that the kingdom that was won by fighting battles was hard-won, was so easily lost by नल दूमेद, दुनोति, is pained

V 34—अकुष, a goad मयगल, मदकल, an elephant तीह तथा by her

V 35—सन्निवाय, सन्निपात, a dangerous fever resulting from morbid condition of the three humours, delirium

V 36—सुदत, सुदान्त, women's apartment in the palace of a king Here it means, the ladies in the harem (of नल) परिहिय, worn on (the body). आमरण, ornament

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V 40—The ministers were bound to be loyal to the ruling monarch whosoever he may be and not to a particular individual कम, कम custom rule sanctioned by tradition तुमए, by you विज्ञ, वितीर्ण given एअ = कूबर

सपय now सुमाल, सुकुमार, delicate see Ghatge § 130 (c) सूर, the sun चकमिहि future of the frequentative of कम to walk पत्थिओ पत्थिओ प्रार्थित प्रस्थित Note that र्थ and स्थ are both changed to त्य ष्हाणुज्जय ज्ञानोद्यत, about to bathe For the change of स्न to ष् see Ghatge § 86 एगवत्य एकवत्ता, dressed in one garment only Ordinarily the ladies were dressed in two garments बाह बाण tears दुगुणिय हाराहि नाराहि—the the ladies of the city were wearing a string of pearls on their neck As tears rolled in drops resembling pearls their necklaces appeared to have two strings instead of the real one string अमुणत not knowing कोउगण कोतुकेन out of curiosity उक्खायपाडरोवरुव रावाव्य the vow (व्वय व्रत) of a sovereign king of vanquishing the kings and resettling them in their own kingdoms, after they have paid homage to himself (1 e the sovereign monarch) दसयत pres part of causal of दस to see For the अनुस्वार on द see Ghatge § 119 आरोविअ fixed नायर नागर citizen दिव्वनाण superna tural knowledge यम (and खव) स्तम a pillar

P 12—एय उमय, 1 e नल s becoming the lord of the southern half of भरत and his uprooting the pillar in the midst of the city मिलिय has talked with the prophecy of the monk विसवयद, विसवदात does not agree (with the prophecy) न अत्रहा will not be otherwise is bound to come true 1 e नल shall become the king once more

न नदिस्सद, will not prosper, with नद in this sense cf नादणें in Marathi सिचत, सिच्यमान, being sprinkled (with द" s tears) सदन, त्यदन, a chariot पाहुणा प्राघुण, a guest cf पाहुणा in Marathi, the correct Sanskrit word is प्राघूणक one who goes forth deviously--Mon Williams The two Amg dictionaries give the word with short उ only चोइया, चोदिता, urged, driven घुरघुरत cf घुत्तरणात in Marathi वघ, व्याघ्र, a tiger वितत्य, वित्रस्त terri-
fied पंथ, पाय, a traveller बृह ब्यूह multitude रव्ह रौद्र fierce सहूल a lion it means 'a tiger' also but in view of सहरिषहरिणजूह, which is more characteristic of a lion, I have taken here, 'a lion as the sense of सहूल जूह, यूथ, a herd
Please read विसनविसविस पतसप्यमीसण विसप्यत विसर्पत, crawling सुणिज्जत pass pres part of सुण, to hear सावय, श्वापद, a beast of prey धरिय दृत held धनु in the original edn of इ प्र is a misprint for घणु, a bow मिल्, *Deśi*, a lance मिल् a backward mountain tribe, living in the Vindhya hills in the forests of Malva Mewar, Khandesh दुष्, दौक्षित moved समुह, समुख facing them i e in front of them सियाल, शृगाल a jackal अकपव, आक्षेप challenge किचाण, कृपाण, a sword पमुपाय, like beasts cf किमिप्पाएहि above, p 9 मुयाए मुजया, by the arm सीलमाहूपेण दुस्सहा, unbearable on account of the power of her virtue (सील) हरि a lion युजत, roaring

V 41--एत्तो, from here now पुरिमयार, पुरुवशर valour विदि, fate विदरीअ adverse

V 42--सुमत्तवा press part of caus. of सुमर, सू to remeber सुमर is an instance of Anaptyxis see Ghatge § 117 (m)

V 43—कम कम foot झरत ooizng out रुदिर, blood तमरञ्ज etc त अरञ्ज इदगोव+अक्षि इदगप, a kind of an insect of red colour springing up in monsoon As दमयती walked bare footed in the forest drops of blood oozed out from the delicate soles of her feet, pierced by the sharp points of *darbha* grass and the forest appeared as though studded with the इदगोप insects

P 13 --V 14—पट्टव्य a frontlet a band of cloth worn on the forehead by (1) kings, (2) queens (3) princes (4) generals and (5) specially honoured persons. What a pathetic situation! The पट्टव्यध्व which were worn by नल and दमयती as insignia of royalty were now used in the days of their adversity as bandages for the wounded feet of दमयती !

V 15—अच्छाण, अघ्नन् a road परिहाण, a garment (worn by नल) अचल skirts वीरण, वीजन, a fan वीएइ, वीजयति, fans

V 6—पाएइ, पाययति, caus of पा to drink. पत्तपुडे, पत्रपुटे, in the hollow formed by joining leaves तिसिय, कृषित, thirsty कितिय कियत्, how much

उल्लवत pres part of उल्लव to speak पणियार प्रतिकार remedy The poet fancies that the sun (अक अर्क) set as it was ashamed of his own inability to offer any help to नल and दमयती in their present plight निडूक *D'st*, निडूक, resorted to If the reading अत्यगिरोसिहेरे were there निडूक could have been taken in the sense of 'hidden in' ककेलि, Asoka tree सत्वर, सस्तर bed मुविऊण, मुपवा having slept दिनदुक्खमुदा, which puts a seal (मुदा)

to misery, which removes sorrow, at least temporarily अवसर, scope आवरु, आतक suffering, harm पाहरिअ, a watchman, lit one who strikes a gong every three hours, cf पहरिकरी in Marathi निवसन, garment सरिकण, स्मृत्वा, having remembered पचपरमि द्विमत, the holy formula of the five परमेष्ठिनस or the Supreme Ones of the Jains, viz. the सिद्धस the अर्हेव्स the आचार्यस, the उपाध्यायस and the साधुस, which runs as follows नमो अरहताण, नमो सिद्धाण, नमो आयरियाण, नमो उवज्झायाण नमो लेए सब्बसाहण पमुत्ता slept. निदयती, pres past of निदा, निदा, to sleep or pres part of the denominative from निदा, sleep

V 47-पुरिसलीहा पुरयरेखा appearance of a man रेखा न लभ्, not to attain even the appearance of, not to be at all equat to —Mon Willians पुरिसलीह न लहति They are not considered fit to be called men, by respectable persons. पिइहर, पितृगृह निन्मग्न, निर्माग्न, unfortunate With the idea in the verse cf उत्तमा आत्मना ख्याता शशुराच्चाधमाधमा ।

V 48- कुलिस, thunderbolt पिय = प्रिया रक्, poor

V 49—इमयती इ = ए ए is shortened इ for the sake of metre अवाअ, अयाय harm क्वय क्वद, armour क्षुरिअ, a knife, a dagger of सुरी

P 14-V 51-In *Apabhramsa* रुक्खइ gen sing of रुक्ख वृषस्य दाहिण दग्गि दिसिहि, inst sing of दिसा, दिशया जाइ, याति विदन्मिहि, विदभे मग्गु मार्ग road कोसलेहि कोसले. रुच्यइ, रोचते लग्गु लगस्व, take to [whichever place you want to go to]

वच्चिस्स, fut 1st sing of वच्च to go वच्चिय turned वधरा, neck केत्तिय, वियन्मात्र, some आहारस्पी, desirous of food (आहार) बाल = बाला एय = एता अणाह = अनाया सिघ, a lion गर्इ गते, condition

सूर्यमगम सूर + उगम sunrise जाव, यावत्, up to पञ्चूसे, प्रसूये, at dawn सदृच्छाए स्वदृच्छया पडियरित्य, पतितरिक्प, whose wealth has dropped down तेहिं चैव पण्हिं नियत्तो ताभ्या चैव पदाभ्या निवृत्त, cf त्याच पावली परतला, Nala retraced his steps and returned to where Damayanti was sleeping सुन्न, श्र, य deserted uninhabited by human beings असूरियपस्त असूर्यपदय inaccessible to the sun पिव = इव like महिवाँढ, महीपीठ surface of the earth लुडिय, लुडित, rolling वज्ज, thunderbolt पडिबुदा awakened समाणी [pres part fem nom sing of अस् to be] सती being पाडिसिद्धि, Desi rivalry The life of दमयन्ती would vie with me in leaving her १ ० she would die when she comes to know that I have deserted her पद्व्या पतिव्रता a devoted and virtuous wife अवाय अपाय, danger दुह दुल भायण, भाजन, respectable As the final member of a compound, in this sense, भाजन is always in neuter and singular आप्त, आदेश direction, order तिरोहिओ, disappeared तुरिअ, त्वरित quick तुरियपयक्केव, walking swiftly "कमलामाय", कमल + आमोय, fragrance of lotuses घुरहि, fragrant समीर wind अभिराम pleasant रयणीविराम, the close of the night सुविण (also सिविण सुमिण सिमिण) स्वप्न, dream This in an instance of सप्रसारण and स्वरभक्ति, see Ghatge § 128 चूयपायव, a mango tree पेसल, soft, tender, delicious उम्मूलिअ uprooted खोणीयल, क्षणीतल surface of the earth अच्चाहिय अत्याहित, great danger अहरण without protection वयणमुद्धि cleansing the mouth (वयण, वदन)

Page 15—जलासय, a reservoir of water कीए वि, क्या अपि खेयरा, a विद्याधरी or a similar semi divine female रमणत्य, for dalliance or amorous sport चारन्न, च + अरन्न अणप्प अनत्य, many वियप्प विक्क्य doubt पज्जाउल पर्याकुल full of क्यादिसालोया, वृत्त + दिशा + आलाका,

looking about herself in all directions (दिशा) or नल. भाविड, to think about, ponder over समिद्ध, मृद, full of पलासाओ, पल + आस्वाद cf मक्खिखयाह लाइ above मागण, experiencing, enjoyment म्भेण, दैवेन लहाविअ, p p p of the caus of ह, was made to obtain 1 e suffer (the loss of the kingdom, रज्जम्मम) ततो तस्मात्, from that (tree) [श, भय, separated.

V 51—मुक्कठ, loudly कायर वातर, timid इयी, छी^६ थो is an instance of Prothesis, as इ is added to ति for simplicity of pronunciation See Ghatge § 120 पीरिमा, abstract noun from पीर, = धैर्य, firmness of mind, composure वमण, व्यसन, danger

V. 52—नए, त्वया चत्ता, त्यक्का, abandoned भोगी (1) a snake from भोग, the hood, (2) body क्कुलिया (1) skin of a snake, (2) jacket, bodice दमयन्ती first feels that नल might have abandoned her as she was a heavy burden to him, but she herself dismisses the doubt by referring to a proverb, नहि भोगिणो etc The skin of a snake cannot become a burden to it पाइलसदमहण्णव does not record the first sense of क्कुलिया (या) पयपकएहि पयपकय, पदपकज lotus like foot पविक्तिय, (p p p denom fr पवित्त,) पविनीकृत, purified वाटुक cucumber धरणी, the earth विवर, hole पायाल, पाताल निम्बुइ, निरुत्ति, happiness, tranquility धोरणी, stream रइ, रति pleasure निवय garment उवइव, calamity

Page 16--V 53—कडप्य = समूह पचाणण, a lion भवमिड, भाकमितु to approach

V 54—रोख, १ bee टोल a locust बहिरिय p p p of denom of बहिर, बधिर deaf तण्डविय extended, stretched ओसर withdraw

V 55—*Read धूम° for घूम°* ज्जामलिअ, *Defti*, darkened विज्जाह is extinguished वणदव conflagration

V 56—विष्कारिय, विस्कारित, expanded फार, स्फार, large फणा, hood उकेर, उत्कट, multitude विवस, under the influence of पडिहयाणप्पदप्पमाहप्पा पडिहय + अण्णप्प etc अण्णप्प, अनल्प, great भूय, भूत, ghost पद्द परिसम सल्लि, perspiration lit water produced by the fatigue of the jourrey छवि skin beauty सत्थ, सार्थ, a travelling company of traders, caravan नित्यरण, निस्तरण, crossing reaching the other end सत्थीहूआ, स्वस्थीभूता, become composed It is better to take सत्थीहूआ = सार्थीभूता become a part of the caravan, i e joined it सतत्थ, सत्तस्त, frightened मा बीहेह, don't be afraid हक्किया, challenged तकर, a thief लूड, to loot, plunder सीलप्पभाव etc, cf सीलमाहप्प etc p 12 above टकार twang वायसा, crow पुच्छए, पृच्छति asks Note the Atmanepada forms which are rarely met with in Prakrit See Ghatge § 161. पत्ति ति, पत्नी इति

P 17—किणिअ, क्रीत, purchased, won (by obligation, उपकार) पविस्सेहि पवित्रय (denom from पवित्र,) sanctify, purify ममावास, मम आवास भाड, vessel आखडल, Indra कौयड bow सिंहडि, शिरण्डिन् a peacock पडल, multitude निरतर continuous आसार a shower तिरत्ता, for 3 nights i e days बुन्ठी, वृष्टि. पिच्छए, प्रेक्षते—see note on पुच्छए on p 16 above पिग्वेस having tawny hair परित्त, प्रदीप्त burning The compound दावाणलपरित्त should have properly been परित्तदावानल such transpositions of members of a compound are not rare in Prakrit For the chang of द to ल in परित्त see Ghatge-§ 41 (a, ii) दावाणल, forest fire conflagration जलय, जल द cloud क्यत, कृतान्त god of death क्यदुइयरुव, who had assumed a

second form The demon is compared to the god of death But the god of death has a noose (पाश) in his hand while the demon was armed with a knife. Hence कथदृश्यरुच, became necessary. कत्तिया, कर्तिका, a knife, scissors विज्जु, (lightning) + च्छज (flash) + आडोव (multitude) + भोगण, (terrible) छुहिय, छुधित, hungry उवलद्विय = उपलद, found जायस्म.. मच्चू cf जातस्य हि ध्रुवा मृत्युर्ध्रुव जन्म मृतस्य च ।-गीता and मरण प्रकृति शरीरिणा—रुचवश 6 अकथत्य, अकृतार्थ, one who has not done his duty मूलालो from the beginning दड्ड, दग्ध, burnt. जलजली, जलजलि, end, lit. the hollowed palms filled with water offered to the dead. As जलजली is associated with the death or end of a person, it secondarily or by लक्षणा means 'end' or 'death'. विभगबल supernatural knowledge, अवधिज्ञान accompanied by मिष्यात्व i. e without the right knowledge of Jain religion अक्खिय, आख्यात told निमेष, a twinkling of the eye पराणेमि Pre I sing. of परा+णी to take back or away Read तुम for तम सट्ठाण, स्वस्थान your own residence दसिळण (gerund of दस the causal base of पाव to see) having shown. तिरोहिओ, became invisible, vanished, disappeared. पइणो Gen. sing of पइ, husband.

Page 18—नियमा i. e the rules which are to be observed by a lady separated from her husband (विरहिणी-धर्मा) विलेक्क, विलेपन, unguent, perfume for the person (as saffron, camphor etc) विगइ, विहृति such food as would excite passion e g ghee (पा. स. म.) मिलेइ, meets पा. म. म. records मिइल only. पाण, conclusion of a fast पाणवित्ती, प्राणवृत्ति, support of life. ज्ञायती, pres part. fem of ज्ञा (ज्ञाय), ध्ये, to meditate upon गवेमत fr. गवेम to search. सलाव, conversation थूल (also थोर), सूल, big थोरणी, a series

1 e a volley ताडिञ्जत pres part of the pass of ताड to beat °पवच, प्रपद्य, manifoldness पयप्पवच showers of rain वचण deceiving 1 e escaping from (the rain) कुडय—कुडअ, °ग, °य are not recorded in the पा०स०म०, can it be कुडल ? कुडल, a circle कुड, a pot It also means a round hole in the ground acc to M W From the meaning, we can perhaps take कुडय in our text in a similar sense : e 'a circular line सीलसावणा, शीलश्रावणा—acc to पा स म causing one's character or chastity to be heard Perhaps we have to connect सावणा to शप्, to swear by the name of Then सीलसावणा (*शीलशापना) would mean swear by the name of one's chastity, or solemnly declare in the name of one's chastity छत, umbrella छत्र covered पत्थर, प्रस्तर, a stone पलाविअ, झवित, washed away अणेहिं (णेहिं and इमेहिं are other forms Ghatge's Intro to Amg does not record अणेहिं, p 148) Instr plu mas of इद्, by these ascetics अरहत, अर्हत्, a perfect soul, in human body who has attained omniscience, २ तीर्थङ्कर कराविआ जिणधम्म०, note how दनयती converts non Jains to Jainism by performing a miracle खार, क्षीर, ३ dish prepared with milk वजिया काजिमा, or काजी, sour gruel बोलति-बोल, to pass निसीह, निशीथ, mid-night, night उप्पयत्त उत्पत्तत्, jumping up निवयत्त, निपत्तत्, falling or coming down जग्गिय awakened केवलप्पत्तिमाहिमा-महिमा, greatness Here it means a great festivity at the attainment of केवलज्ञान by सिहकेमरी केवल is the fifth and last variety of Right Knowledge acc. to the Jains Right knowledge is of five kinds. (1) मतिज्ञान : e knowledge which is acquired by means of the five senses, or by the mind of man (2) धृतज्ञान which deals with all things in the past present and future, (3) अवधिज्ञान i e knowledge of

the remote or past. It is possessed always by celestial and infernal souls. Ascetics also sometimes acquire it by austerities, (4) मनःपर्यायज्ञान i.e. knowledge of the thoughts and feelings of others, and (5) वेदज्ञान i.e. full or perfect knowledge and is a characteristic of the soul entirely liberated from the bondage of matter. अमर, a god. पुरो in front of him. निगम (ppp. of निर्मात्र, निर्माद्) sat down.

P. 19 --सो वि ..नभिरुग, note that even the preceptor bowed down to his pupil when the latter attained वेदज्ञान निगमो in the Baroda edn. of the कु प्र is a misprint for निगमो. वरुग, explaining, expounding. उज्ज्वलं, pres. part. mas. nom. sing. of उज्ज्वल. बुद्धिः, बुद्ध्यति, the head of the sage who feeds and

Cf. मुनीनां दशमाहृतं योऽन्नदानादियोरुगात् ।

अध्यायति विप्रं न वे बुद्ध्यति स्मृत ॥

This उज्ज्वल is a non-Jain and is later converted to Jainism by यथाभट्ट. *वरुग, वरुग, devoted to, intent on. Here वरु would be more correct than *वरु which is probably used for alliteration with वरु. वंशिकमाहृत, an ascetic who practices penance by exposing himself to five fires one in each of the four quarters and the sun overhead. नन्दे, न + अन्देतिभ्यो, was not greeted, was not respected highly even though I practised such a severe penance. नीले, निलेन्दसे निरतिभ्यो, निर्तिभ्यो, fell. निर्तिभ्यो the ridge of a mountain. बुद्ध्यति ..वरा, here is a reference to the belief that if a man dreams a bad dream, he should not talk about it

to others पत्न्यार (also पत्न्यार), प्रतकार, प्रतिकार, remedy
 विनेमुत्त^०, विसम + उत्त^० rising appearing, mounting
 पन्नग = भुयग = a snake पग = पगा, hood कडप्य (*Deśi*) a
 multitude Obviously this particular snake had
 many hoods न्यग, दशन biting For the change
 of द to ञ (a change of the place of articulation
 a dental becoming cerebralised) see Ghatge § 24
 (III) परमिष्टिमत् परमिष्टिमात्र, an invocation to the five
 Holy or Supreme Ones of the Jains It runs as
 follows—

नमो अरहताग,
 नमा सिद्धाग,
 नमो आयरियाग,
 नमा उवज्यायाग
 नमा लोए सन्नवाहृण

कन्न (=कण्ण) गोर गम to hear कदिज्जत, pass pres part
 of कद्, being told or narrated

V 60—क्रेह (anger) माण (pride) माया (deceit)
 and लाह (greed) are together referred to as
 क्पायस or passions, association with which leads
 the soul to bondage (बध) पाणिवह पाणिवध = हिमा कह
 भविस्स, what will happen to me in the next
 world ? दिट्ठुस्सा पुच्च दिट्ठु (कर्मधारयसमास) seen before
 ऊपाह कद् + अपाह removing doubt जाहसरण, जात्तिस्मरण
 recollection of previous birth संविग, desire of
 emancipation दुक्कड, दुच्छत, sin गरह, गर्ह, to censure,
 blame अणसाग अनशन, a fast सोहम्म सौधर्म is the first
 of the sixteen heavens acc to the Jains and is
 nearest to the earth धम्मपुत्त a disciple I am, as
 it were, your son because you initiated me into
 the practice of the Jain religion मावयन्नय, आवच्छत

the vows of a Jain householder or a lay devotee (also called *गृहस्थ*). The duties of a Jain lay devotee are twelve fold and consist of 5 *अनुव्रत*s, 3 *गुणव्रत*s and 4 *शिक्षाव्रत*s. The *अनुव्रत*s are (1) *युवाओ पागइवायाओ वेरमेने*, (2) *यू० सुवागदाओ वे०*, (3) *अदिग्नादानाओ वे०*, (4) *सदासंतोषी*, and (5) *इच्छाविहेपरिमाण* i. e. Partial abstention from (1) violence, (2) falsehood; (3) theft; (4) fidelity to one's wife or wives, and limitation of possession. The *गुणव्रत*s or disciplinary vows are (1) *अनर्थादृश्यत्याख्यान* renouncing unprofitable occupations, (2) *दिशाव्रत*, limitation with respect to movement in a particular direction, and (3) *उपभोगपरिभोगपरिमाण*, limitations as to articles of daily use such as food, clothing and the like. The 4 *शिक्षाव्रत*s are (1) *सानयिक*, good conduct. (2) *देशावकाशिक*, limitations as to the distance to be traversed in a given direction; (3) *पोषचोत्रव्रत*, observance of fasts on the six holy days of every month viz 2 *अष्टमी*s 2 *चतुर्दशी*s, *अमावास्या* and *पूर्णिमा*, and (4) *अतिथिसविभाग*, offering hospitality to guests, monks and nuns. For further details see *The Heart of Jainism* by Mrs. Stevenson, pp. 205-224. *कलेवर*, dead body. *कडिडकण* cf. *काहन* in Marathi.

P. 20—*धूया*, *दुहिता*, a daughter, *धीया*, and *दुहिया* are also possible. *परिणीया*, *परिणीता*, was married. "सारणी, a stream. *देसणा*, teaching. *कितिय*, *कियत्*, how long? *दिन्न* (p.p.p. of *दा* to give) *दत्त* *उपभोग*, application (of knowledge?) *वागरीय*, *व्याकृत*, explaine. *थेव*, (not *थेम*), *स्तोक*, short. *अपवग*, = *मोक्ष*. *सुवज्ज्ञान*, one of the four varieties of meditation viz *आर्तध्यान*. *रीरध्यान*, *धर्मध्यान*, and *शुक्लध्यान*. *सुक्लज्ज्ञान* is pure contemplation of the pure soul. *दडु* = *दग्ध*. *शुक्लध्यान*

compared to a fire (अणल) in which कर्मन् is burnt like fuel सुक्क° केवल, this shows how केवलज्ञान is produced जोग, योग, concentration निरोह, checking (the activities of the mind and the body) भव, birth उक्कग्गाहि उपग्गाहि, leading to नारिहासि, न अर्हासि, do not deserve °पसत्त, प्रसक्त, attached or devoted to असुग्ग such and such It is an extended form of the pronoun अद्दन्, 'that See Ghatge § 300 पहिय, पयिक, a traveller पहाविया, प्रधावित्ता, ran पिवास 1 e पिवासा, thirst पहिहपहार, kicking with the heel

P 21—(पण्हि, पार्थिण) पाऊण, पाँत्वा वीवता, विश्रान्ता, rested For the lengthening of the vowel in वी see Ghatge § 108 नग्गोह न्यग्गोह अक्क, अर्क, the sun पट्टण, a city पिद्दहर, पित्तुट्टह अरत्ते should have been अरण्णे, see Ghatge § 81 अचलपुर, modern एलिचपुर in Berar प्रयत्त, प्रयत्तन effort, care नद्दस्स (fut. 1st sing of गी) I shall take (you) आवासिओ was encamped (supply सत्थो) सावय, श्रावक, a Jain devotee See note on सावयव्वय p 146 above पचनमोक्कार same as परमिट्ठमत on p 146 above सादम्मिय, सधार्मिक, co-religionist त्थमाल, dark barked but white blossomed tree Xanthochymus pictorius दल, a leaf कवी, कावी, an ancient city, one of the seven sacred cities of the Hindus now Kanjivaram, not very far from Madras निब्बुई = मोक्ष, liberation सिञ्जिहासि, you will be liberated

P 22—तिसिया, तृषिता, feeling thirsty वावी, वापि, or वापी a well.

V 61—गोहा, गोधा, an alligator. नियजाइ° etc cf छिद्रेष्वनर्था बहुलामवन्ति, विपद्द्विन्दमनुवन्नाति, दु ख दु खानुवन्धि नमोक्कारो 1 e पचनमोक्कारो = परमिट्ठमत पय, पय, water. पाऊण,

पोत्वा सुपर्णो, सुपर्ण, an eagle मह = मम दवावर caus of दा to give दइय, lover, husband, ददुमणा, ददु मणो जीए, desirous of seeing पुच्छए, note the आत्मनेपद which is rare in Prakrit एरिस, ईदश, such, पिच्छए, प्रेशते तलार (Des:) a city-guard हगिज्जए--note that theft was punished with death मिशवेहि, मोचय, please cause me to be set free तकर, तस्कर, a thief विरल, thin विरलीहूआ (a च्वि formation from विरल and भू), ran away

P 23 रायधम्मो सिट्ठपालण च-This gives in a nutshell the duty of a good king -Curbng and punishing the wicked, and protecting the good सिट्ठ, सिट्ठ, a learned, well educated, or wise man cf परित्राणाय साधूना विनाशाय च दुष्कृता । धर्मसस्थापनार्थाय समवामि युगे युगे ॥-गीता कीरद, pass 3rd sing pres of कर, is done मच्छसतिओ नाओ, मत्स्यसबन्धिक न्याय (सतिअ connected with), a popular maxim (न्याय) which means that in the absense of a king, the strong would oppress the weak, just as the big fish swallows the small one, cf यदि न प्रणयेद् राजा दण्ड दल्लेष्वतन्द्रित । शले मत्स्या इवार्हिस्यन्दुर्बलान्बलवतरा ॥ मनुस्मृति, 7 20 on which the commentary says-अत्र बलवन्तो दुर्बलान् हिंस्यु इति मत्स्यन्याय एवस्यादिति उक्तम् । दुद्रोग, a contagious disease सकता, सकान्ता was transferred खत (Des) a hole cut in the wall by a thief In पा० म० महण्णव this is given as देशी but it can be derived from खात, a hole, in Sansk सार, principal, valuable मणोरह by *Anaptyxis* from मनोरथ, a desire of the mind

V. 65-कूपरिसाण सहावो-why of इपुरिसस only ? Cf स्वभावो यो हि यस्यारित स तस्य दुरतिक्रम । or मूढस्वभाव जाईना-दुकाराम पावरिय, प्रायत, covered इगिय, इन्नित, change of voice and motion of various parts of the body as indicating the intentions इगियइसरु, skilled in inter-

pretation of internal sentiments by external gestures बुज्जविअ (p p p of caus of बुज्ज from बुष् 4 conj) बुध्यति बुध्यते, बुध्य becomes बुज्ज) was advised, with बुज्जविअ (also बुज्जाविअ-पा० स० म०) of बुद्धावर्णे in Marathi poetry, बुद्धाव् शनेना विधाता तयाला पाहुड, प्राप्त, a present धित्तुण, gerund of घे, ग्रह् to take The root ग्रह् is also changed to गह् गिह् and गेह् in Prakrit छत्तादिलडिय, marked by a parasol or an umbrella etc i e चामर, chowries) as the insignia of royalty. पदुत्तण, प्रभुत्व तण is a suffix forming abstract nouns वूर, a musical instrument आळरिय, आपूरित, completely filled up दियतर, दिग् (a direction) + अतर (space)

P 24 वज्ज, वज्र, Indra's thunderbolt, formed out of the bones of the Rṣi Dadhici Indra used it to clip off the wings of flying mountains and made them stationary

गवेसण, search बड्ड, बट्ट, a boy, a young man (especially a young Brāhmaṇa but also contemptuously applied to adult persons) It does not mean 'a dwarf' रायलेअ = रायपुरिसा servants of the king The meaning 'an assemblage of kings' hardly fits in here सोयनिअर शोअनिअर, full of grief वीरुहा a creeper दिट्ठया दिष्टया, fortunately वीसरिय, विस्मृत, forgotten छुद्धा, छुधा, hunger, वध्दादिज्जसि, वर्धाप्यसे, you are being congratulated (by me) I congratulate you धिअदि, धिन् धिह्, fie ! fie ! सामुदियलअत्तण, सामुदिकलक्षण, marks on the body indicative of good or bad fortune अक्खिया, declared You possess marks on your body which declare you to be a high born lady, but I failed to observe (न उवअदिअया) them and find out your real status वज्जला, वत्सला affectionate गोविकण, गोपयित्वा having concealed (your

identity) वसणवडिय, वसणपतित अवर the other 1 e the west गुणसचय एय 1 e दमयन्ती उवारण, अवतारण, acc to पा० स० म०, हर्षदान, a gift given as a token of one's joy on some happy occasion चद्रयशा says she would give some gifts to the needy to celebrate her joy at दमयन्ती's discovery But acc to M W अवतारण means 'removing'. So करेमि उवारण, I shall remove (your sorrow)

P 25—पुरिय, स्फुरित flashing निट्टीवण, निष्ठीवन, saliva, spitting चन्द्रयशा loved दमयन्ती so much that she kissed off the dust from the मालतिलक

V 66--अक, अर्क, the sun अनल, fire

V 67--पवर्युयाद्, पवर + असुयाद्, excellent or rich garmets परिहाविऊण, (gerund of the caus of परिहा, to dress) परिघाप्य, having made her to put on the costly clothes

V 68--सहाद्, साहाय्यिन् lit one who helps Here it means, 'with'

V 70--वागरिय, व्याहृत said ओसारिऊण, अपसार्य, having removed वत्त, वृत्त or दाता ओणय, अवनत, bent down उत्तरिज, उत्तरीय, upper garment परामुसत pres part of परामुस, परामुप्, to touch, wipe off तरणि, the sun णि[वर] निवर, collection पित्तुण = पेट्तुण, see above मसण, स्मशान, cemetery चियानल, the medial न here as given in the Baroda edn must be changed to ण So correct this to चियाणल (चिया + अणल चिया + अनल) If it is maintained that चियानल is correct, we shall have to deduce the rule that if the second or medial member of a compound begins with अ that अ is to be ignored and the following न is allowed to remain unchanged परिट्टिठमत, see p. 146 above अवदि, see p 144 above

P 26—पडिवज्जावण, causal verbal noun from पडिवज्ज to accept पिक्वंत = पेक्वंत, seeing, see Ghatge § 107 (1)—Metrically ए in पेक्वंत, is short because of the following conjunct Short ए (ओ) is sometimes represented by इ (उ) विसज्ज, विसर्जय्, send away, allow to go संदाणेअ tied, bound.

V 71—A fine instance of अतिशयोक्ति !

V. 72—जउण = जउणा, यमुना जण्डुकना, गङ्गा जडु an ancient king and sage The Ganges brought down from the heaven by मगीरय, in its course inundated the sacrificial ground of जडु who drank up its waters but consented to मगीरय's request to discharge them from his ears, hence the river is regarded as जडु's daughter. The यमुना meets the गङ्गा at holy प्रयाग or Allahabad.

V 73--सुक्ख, see Ghatge § 123, = सुह, happiness

V 74--जगइ, जागर्ति, is awake

V 75—पिच्छिहिसि, fut. 2nd sing of पिच्छ, प्रेश्, to see चिरकालाउ etc of. जीवचरो भद्रशतानि प यति, एति जीवन्तमानन्दो नर वर्षशतादधि ।

P 27--रत्ते = अरण्णे रत्ते should correctly be written as रण्णे, see Ghatge § 81; for the loss of अ (अरण्ण-रण्ण) see Ghatge §§ 121-2 गिरि इव अकिलन्नपक्खो see note on वज्ज on p 150 above. रिक्वंत fr रिक्ख, रित्, to move about नज्जइ, pass of जाण to know. कमल a day lotus मत्तइ, मार्तण्ड, the sun विम्हिय p p. p. of विम्हय, = विम्हय, विस्मय, surprise P.P.P.s are some times used as nouns °लित°, °क्षित° overcome by. क्षित्त, क्षित्तं, threw. नियमोगेण-भोग, the body of a snake, it also means, its hood. इको, (also इट्ट), इट्ट, was

bitten मुयन = मोगी क्यन्नुगा, इतसेन, this is said ironical-ly. नल meant that the snake was कृतघ्न, ungrateful सर्षप, सज्य (fr सह + ज्या bow string) विषघ्न, spreading (in his body) सुञ्ज, from दुञ्ज dwarfed, see Ghatge § 22 बरह, फरम, a camel फरम also means, the trunk of an elephant बौमच्छ, ugly खयखारकलेवो, हते क्षारक्षेप, throwing salt on a wound, adding insult to injury.

P 28--किंहीक्या, (a च्वि formation fr किंकर, a servant and कृ to do) made them your servants, subdued them उवहविस्त्रति, fut 3rd plu of उवह, उप+दु to harm किशिया, तावती, as much as that 1 e what you enjoyed formerly चारिण = पञ्चज्जा विन्न, विल्ल a Bilva fruit देवन्म, देवन्म्य, heavenly garments फोडेज्ज, उपादेज्ज are Potential forms = स्फोटयेत्, उदाटयेत्. नमिनाह, 21st तीर्थंकर of the Jains. सुमुनापुर, name of a city आशग the post to which an elephant is tied धूमिय, shaken. आसग is a seat on the back of the elephant like a Houdha Or is it a *misprint* for "आगणो" सकुत, a bird पावार, प्राकार, a rampart. मयगउ, olophant मत्तयाउ, please read मत्तमयगउ कणव, कणव, the rope round an elephants neck गिविउण चलो, having thrown 1 e placed his feet in the कणव पुशानगे, आमग, the withers or the ridge between the shoulder-bones of an elephant कन्थि, taken अदुग, a goad

P 29 —अहदपगमो without bowing down to दधिर्ग, because oven in his disguise, नउ could not forget that he was दधिर्ग's overlord Cf नल मेवतसु मे-p 29, 1 9 दधिर्गिक्क्या-विदपगण is very probably a *misprint* for विल्लन्धे, different from, other than the skill in taming elephants गुदियपाण रमसं, दुर्ध-पाथ रणवती; cooking food with the heat from the

rays of the sun *Recently the Solar-cooker has been actually construced* For its descriptions see दै वाळ 27th May 1953 वेसवार a particular condiment or kind of seasoning (consisting of ground coriander, mustard, pepper, ginger, spice etc) मनुज, मनोज्ञ, agreeable to the mind पेसव्या beauty, delicacy, मन्विदिठ°, सन्विदिठ + उवयारिण, note the सन्धि जोयण°—युग दिठ two fold ष्ठ, a stamped coin पारदि hunting, lit thriving on sin, cf पारष in Marathi हुडिअ probably connected with हु, having a disproportionate, ugly body This name is appropriate for नळ in his present dwarfed state विवज्जो, विपज्ज, died अगुणन्नुगो, अगुणह्म्य कवडूव, कपडूव a well of i e full of deceit

V 76—पारिज्जद, पार्यते, is capable of (being described कदिठ)

V 77 पिठपामे, पिटुपायें पत्याव, प्रत्याव occasion or subject of conversation सूयधर (or सूवयार), सूयधर, a cook

P 30—गणिहि प्रणिधि a spy, emissary गोविय्या, गोविय, protected i e concealed अप्या, himself, one who has concealed his identity, remaining *incognito*

V 79—सडग, शकून auspicious omen कत्य कत्य show that there is great difference between the two propositions joined by कत्य, that there can be no comparison between the two

V 80—मेरु, name of a fabulous mountain, said to form the central point of उम्बुदीप all the planets revolve round it, the whole of it consists of gold. सरिवज, सर्वज, mustard seed. सपहारिण, सप्रचार्य, have decided दुह्य दाहा, name of a Prakrit metre

V. 81 -In अपभ्रंश. Sk = निष्ठुर निष्ठुर क्वापुस्त एव एव नल न एतु भ्रान्ति. । मुचा महामती येन वने निशि मुता दमयन्ती ॥

गिञ्जनाण, गीयमान, beingsung समरत, सस्मरत, remembering गलतमुञ्जल, गलन + अमु, अथु + जल अमु from अथु is a case of Spontaneous nasalisation; see Ghatge's 119. पक्षो, wept. ईदित्य, ईदित desired + अर्थ. पच्यल (*Desi*) capable of, clever in क्वालिय, devoured तिभि, a kind of fish

P 31—पटिवती, प्रतिपत्ति, respectful reception.

V 81—अचचमुय, आति + अद्मुत. इकार, invite आलिय सयवर—This shows that in those far off days, (and not in those of the author) a Ksatriya princess could marry again after the loss of her husband (or his death), for many years. Had it not been so दक्षिणं could not have thought of attending दमयती's स्वयंवर, he would have dismissed the invitation as a false invitation for an आलिय सयवर. एष्टि, इदानी, now. तुरगदिययन्, तुरगद्वयस, knowing the art of managing the horses पवगतुत्तरया—रय, speed. यी, स्त्री. थीयरेभव, cf. परिणीपरामवेग वो वा कोवाउरो न इवे । कुमारपाल-प्रतिषेध, Baroda edn p. 376 चित्त, चैत्र पच्यमे at dawn, (tomorrow) morning

P. 32— न तीरद, it is not possible योय, लोह a little, shallow अरदं, अरति, distress, dissatisfied पुरिसतर, अथो पुरिमो (a कर्मधारय समास), another man. पर a watch, a period of 3 hours. चिनिञ्ज, चिकित्सा, medical treatment. द्यसुर नलो, a euphemistic way of saying that नल is dead. जच्य, जाय, of good breed पयुगं कर, प्रयुग ह् to arrange, to put in order.

V. 84—पद्यादत्त, स्वगिवावर, a hotel-box bearer. चानरदर, चानर दरे अस्त (बहुमीहि म०), a chowrie-bearer.

V 85—खेडए-खेड, खेटय्, to drive

V 86—"उदूओ, उदूत, shaken off

V. 87--आयारण (also उयारण p 24), अवतारण, a gift to celebrate some joyous occasion, to wave an object before a person and to give it away 'निछावर उतारा, हर्षदान, गुजरातीमें 'उवारणु'-पा स महम्मद cf औवाङ्गन टाकणें in Marathi तुरया, तुरण, horses

P 33--चोड्जमाणा, चोयमाना being driven वर, पर, more than. जायण, योजन, a measure of distance, equal to 4 कोशs or about 9 miles अकत्रकत्रक, विभीतक (वेहडा in Marathi) tree जतिय, यावत् as many चोयण, कौतुक wonder दक्षिस्व 1st pers sing fut of दस, दर्शय् to show अच्छेर, आश्चर्य, wonder, see Ghatge § 112 फलसखाविजा, the science of telling the exact number of fruit on a tree without actually counting them. सुविणओ, स्वप्न सुविण (also सुमिण, सिविण, सिमिण) स्वप्न, a dream स्वप्न becomes सुविण by सम्प्रसारण (स्व→सु) and स्वरमन्त्रित or Anaptyxis (प्र→पूङ्ग→वूङ्ग), See Ghatge § 128 चूय, चूत a mango tree जगिज, जाग्रत, awake मायद = चूअ परिभिव परिबन्ध, embraced. ददिवजोवरोहेण-उवरोहेण उपरोधेन regard, respect

P 34--करिसिया, स्पृश, touched "दुक्खुजओ, दु ख+उद्यत, ready to give pain, causing pain तित्तिण अवि, तावता अपि, even with that much (gentle touch) ककरोड्य cucumber [?] "सहाए, सभायां, at the court of दामर, extraordinary, wonderful सत्त कणय" see p. 26, 1 2 of the text अहित्त अभिषिक्क, crowned चिकार rattling noise of the wheels of the chariot

P 35--V 93--निसहसुरो पत्तो, see p 27, 1 "1, तुह पिया अह निसहो मरिक्क समुपओ बमलोए देवो । भासुर, shining bright V 94--पव्वज्जा पुव्व-cf अह चेव चारित्तपट्टिवत्तिममय

ते ऋद्दिस्त, p 28, l. 2 Verse 96—विमलावहि°, विमल + अवहि°
 °नागरयण, °ज्ञानरत्न°—Acc to the Jains सम्यग्दर्शन, सम्यग्
 ज्ञान, and सम्यक् चारित्र्य are the three रत्नः

P 36—पञ्जलि, प्राञ्जलि, with folded hands अन्धवय
 गिरि अष्टापदगिरी, the mountain वैलास or मेरु, or the
 mountain on which ऋषभदेव attained liberation
 परचक्र, परचक्र, the army of a foe °सगर war °कम्मण,
 कर्मण, winning over by means of magic etc
 °पत्थिएण, °प्रस्थितेन °पउण, °प्रगुण, ready (to cause etc).
 असउण, अशकुन, bad omen कुजर = हत्थी रोहीड्य, name of a
 city °अवयस, °अवतस, crest °पडिबिब °प्रतिावव, resembl
 ing, equal to जीवदयापहाणो धम्मो । e Jain religion,
 because the vows to be taken by a Jain monk
 or a house holder begin with (सव्वाओ in the case
 of a monk, युलाओ in that of a house holder)
 पाणाइपायाओ वेरमण प्राणातिपातात् विरमण अविद्वक्खण one whose
 ear is not pierced by who had never heard
 (धर्माक्षर) पडिलाहिओ, प्रतिलभित was provided with. पडिबुद्ध
 awakened, । e knew the real nature of the
 worldly existence विवण, वृपण जत्तओ यत्तत्

P 37—सासनदेवया शासन देवता, the female messen-
 ger of an अर्हत (M W), the deity presiding over
 Jain scriptures (पा० स० महण्णव) पडुच्च, प्रतीत्य, with
 reference to आयबिल आचाम्ल a particular vow or
 penance

V 101—The metre of this and other verses
 is आर्या (यस्या प्रथमे पादे द्वादशमात्रास्तथा तृतीयेऽपि । अष्टादश द्वितीये
 चतुर्थके पञ्चदश सार्या ॥) But 3rd line has 2 मात्राः too
 many So read चउवीस जिणपडिमाजुगे, and not चउवीस जिणप
 डिमाओ जुगे, as given in the Baroda edn The 3rd
 line gives a good and correct sense only when
 it is amended as suggested and not otherwise

What वीरमती did was to get 24 तिलकस studied with मणिक्यस, suited (जुग्न योग्यान्) for the 24 तिनप्रतिमास on the अद्यपद and fixed them on the foreheads of those idols (तिनप्रतिमास तिनप्रतिमास ताद् तिलकाद् ठवद् v 103) If the reading (incorrect) तिनप्रतिमासो जुग्ने is taken जुग्न cannot be connected with *पतिमासा and तिनपदिमासा would get connected with ठवद् and mean she got prepared 24 idols of the तिन besides the तिलकस which certainly is not right, for the 24 idols were already there on the अद्यपद

V 104—चारणसमण चारणश्रमण wandering monks having the power to fly in the sky अहारिह, यथाह, as was deserved

V 107—जीवाग मरधम्मत्तणेण cf मरण प्रकृति. शरीरिणाम् । खुवरा VI canto समाहिमरण dying a peaceful death Verse 108 पुन्हा ज्योत्स्ना moonlight V 109—चविड च्युत्वा

P 38—V 111—चारेद् (caus 3rd sing of चर) to pasture to cause an animal to graze

V 113—आउत्सग, कायोत्सर्ग, giving up attachment to the body and practising contemplation of the self

V 116—जवरि, but

V 120—"पारण्य पारण (cf पारणे in Marathi) eating and drinking after a fast

P 39—V 121—वरिषाकाल rainy season A Jain monk has to stay one place during rainy season

V 124—लीरङ्गिरी and *रा names of a god and a goddess

V. 127—गजिय, harassed, cf गाजलेल, in Marathi M. W. gives गज = disrespect विसेसतव = आयणिल cf जिण जिण पडुच्च बीस बीस आयणिलाइ करेइ तिलयराण cf vv. 101, 103.

V 128—विडग्गा, विटवना, harassment, vexation नल and दमयन्ती had harassed a monk for 12 षटिकास in their third previous birth as king मम्मण and queen बीरजई, for which see p 36

V. 129—संवेण, desire of emancipation

V 130—परीसह, troubles and sufferings, the overcoming of which leads to सवर or the stoppage of the inflow of कर्म. These are 22 e g. [1] hunger, [2] thirst, [3] cold, [4] heat etc

V 131—राय, राण, passion

P. 40—V 132—अणसण, fast, it is one of the six ex-ternal तपस

V. 134—विराहण, विराचन, failure [in observing the vow of मैथुनपरित्याग] मोक्ख, मोक्ष, emancipation from all *Karma* through non existence of causes of bondage and through *Nirjara* cf बन्धहेत्वभावनिर्जराभ्यां कृत्स्नकर्मविप्रमोक्षो मोक्ष —तत्त्वार्थसूत्र 10. 2.

What वीरमती did was to get 24 तिलकs studded with माणिक्यs suited (जुगे योग्यात्) for the 24 तिनग्रतिमाs on the अष्टपद and fixed them on the foreheads of those idols (जिणपडिमाण निदात्रेसु ताइ तिलयाइ ठवइ v 103) If the reading (incorrect) जिणपडिमाओ जुगे is taken जुग cannot be connected with °पडिमाओ and जिणपडिमाओ would get connected with कारवइ and mean she got prepared 24 idols of the तिनs besides the तिलकs which certainly is not right, for the 24 idols were already there on the अष्टपद

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THE STORY OF VARUNA

Context — The वरुणकथा is the tenth and last story in the first *Prastava* of the *Kumarapala-pratibodha* and illustrates the evil consequences of the vice of theft

P. 41—सप्तम, see p 118 of Notes.

V 2—नारय, नारक in hell

V 3 - छुरिया, छुरिका, a dagger.

V 4—सूलरोवण, शूलरोवण, impalement In old days a thief was awarded capital punishment

V 5—Instead of परामव, [defeat] परीमव, 'insult, humiliation, disgrace' would have been a better reading परत्य परत, elsewhere i e after death, in hell

V 6--अणुताव, अनुताप, repentance समप्पए, समर्पयति returns [the stolen property to its rightful owner]

V 7—अभिरामाराम, °अभिराम, beautiful+भाराम, parks

V 8—पुत्रिमाइदो, पूर्णिमा—चंद्र

P. 42--V. 9 - वासाम, विश्राम, rest वद्दावणय, वर्धापन, a birth-day ceremony

V 10—This verse contain a fine poetic explanation of the name अनग of cupid Line 9—चित्तवर, चित्रकर, painter दारय, a boy पावेसिया, (mas nom plu ppp of the caus of पविस), प्रवेशिता were made to enter चित्तवट्टिया, चित्रपट्टिका a painting drawn on a piece of cloth

V 11—विसृष्ट, विकसित expanding

V 14—अणुत्तर, best

V 15—चित्तकर, चित्रकर, wonderful सम्म, सम्यक्, properly लिहिया, लिखिता, painted.

P 43—V 16—पयावद्, प्रजापति, Creator पडिच्छदय, प्रतिच्छन्दक, model, image, likeness अतरेण (indclinable, governs Accusative) without धूया, दुहिता, a daughter

V 18—समता, समतात्, everywhere वाय, body पडल, पटल, a sheet, a mass विव (also मिव, विव, व, व्व, इव) = Sansk इव, like पुरधी, पुरधी a woman (especially, married woman having or able to bear children) रूवाइसअ, रूव + अइसअ, अतिशय, pre eminence अत्यागमडव, अस्थानमडव, a hall of audience assembly room बदी a bard कीरत, (pass pres part of कर) being done पचम, the fifth note of Indian music. उगार, उद्गार, utterance गरुय, गुरुक, great, heavy गरुय is an instance of Dissimilation of vowels, see Ghatge § 111 ठणे, स्थाने, in the right place १० person राहावेद, राधावेध, (1) a particular way of shooting an arrow viz hitting the left eye of a doll rotating in a circular direction. The doll used for the purpose is called राधा --पाइअसइमहण्णव. (2) Shooting an arrow in a particular attitude viz standing with the feet a span apart--Monier Williams धनुव्येय, धनुवेद, the science of archery In the समवायसूत्र list of कलास धनुवेद, occurs as the 65th कला तुरगमवग्गवग्गण-वग्गण, -वत्तान, galloping वाण, elephant छुदेर, छुदर, see Ghatge § 112 दलिय, destroyed कदण्ण, Cupid आगार, आकार, expression of the face (as furnishing a clue to the disposition or mind) आगार गूह, to con-

ceal or suppress (any expression of the face or any gesture that might show) one's feelings समस्त्याप्य, समस्त्यापद, a quarter of a stanza given to another person to be completed काव्यसमस्त्यापूर्ण, (the last quarter of a श्लोक being given, the composition of the first three, the whole giving a sensible meaning) is given as 33rd वचन in the list of वचन given in the कामसूत्र of वात्स्यायन)

P 44--V 19--This is in अपभ्रंश Sansk. = प्रति पथ दया दक्ष गुरु दत्त्वा सुपाने दानम् । विरच्य दीनजनोद्वरणं गुरु सफल आत्मानम् ॥ सुपत्त, सुपान, a worthy person

V 20--This is in अपभ्रंश. Sansk. = पुन य रचयति जनकमन स्त्री आराधयति कान्तम् । मृत्युं प्रसन्नं वराति प्रभु इति खलु मद्रताया पर्यन्त ॥ इहु-र (इति) + हु (खलु) मल्लिन, मद्रता, good fortune पञ्चतु पर्यन्त, limit

V 21--This is in अपभ्रंश, Sansk. = मरकतवर्णस्य प्रियस्य वरसि प्रिया चम्पकदेहा । कपपट्टे दत्ता शोभते इव सुवर्गस्य रेखा ॥ मरगय, मरकत, emerald सुवन्नद, please read सुवन्नह कसवट्ट, कपपट्ट, a touch stone

V 22--धासानिलेन दग्धा बाष्पसलिलमसक्ता । चूडा चूर्णमिविध्यति मुग्धाकपोले निहिता ॥ चूडउ etc is the second half and सासानलिन etc is the first चूडउ, चूडा, a bangle, please read चुकीहोइसइ as one word. It is a च्ची formation from चुन्न + हो in the sense of 'being reduced to powder (being cracked or broken), of something which was not broken before मुद्धि, मुग्धा, innocent, beautiful lady झलकिय, दग्ध, burnt ससित्तु, ससिक्क, sprinkled with When water is poured on heated glass it cracks Here the bangles would be heated by the sighs of the lady (in separation from her lover, a विरहिणी) when she places her hand on her cheek. Soon tears would trickle

down to the cheek from her eyes and when they fall on the bangle already heated it would be broken. But the cracking of bangles is inauspicious पच्छक्व,° प्रत्यक्ष° in carnate सरस्वती, सरस्वती मङ्गलार्थि, a treasurer दीणार, दीनार, *dinarius* a gold coin of Roman origin. 'Though Roman gold coins were known in India as early as in the 1st century A D the Indian word *dmāra* is only traceable from 400 A D onwards in Gupta inscriptions'—Winternitz, *Indian Literature*, Vol I p 464 n. 'Works in which the Roman *dinarius* is mentioned as *dmāra*, could not have originated before the 1st century A D and were probably written later' Winternitz IL Vol II, p 279 n. सुद्धया सुग्धता, foolishness याणइ, जानाति सपाडेभि-सपाड, सपादय to give as a gift सपाडेभि एएसि I shall give them (the lakh of दीनारस)

P 45-येव, स्तोत्र, small पुजिअ was made into a heap पसाईकअ, a च्ची formation from पसाअ, प्रसाद, favour, a gift and कर इत (indichinable), alas ! इत also has the sense of 'O joy !' सुहित्तण, सुद्धत्व friendship. It would also mean सुधीत्व, out of cleverness, cleverly. The servant thinks that the prince is too liberal and is squandering (cf सपयापरिभ्रम below) money. But he dared not say so to the prince. He therefore used a trick to bring home to the prince his unjustifiable liberality by making a heap of lakh of *Dmāras* before him, so that on future occasions at least he should not repeat such gifts for a small service. But the prince saw through this intention of Kubera and explained to him that he did not hold

wealth as of much account 'अहो मूढया कुमारस्स' (p 44) thinks कुबेर, while the prince thinks the same about कुबेर, 'अहो मूढया कुबेरस्स' ! Both of them think that the other is a fool while each is right in his own way ! एतदवज्ज्ञ, एकान्तवाद्य, entirely (एकान्त) external so far as the soul is concerned अणाणुगामिअ, अनाणुगामिक not following a person after a person's death (सह जीवेण) साहरणे अग्निगतराईण, a man holds his property in common with fire and thieves i e fire might destroy it and the thieves may steal it from him पयाणमित्तफल, प्रदानमात्रफल cf दान भोगो नाशस्तिन्नो गतयो भवन्ति वित्तस्य । यो न ददाति न मुञ्क्ते तस्य तृतीया गतिर्भवति ॥ परमत्यओ, परमार्थत as a matter of fact परिमिअ, परिमित limited, frugal वण्ण, व्ययेन, by spending असपयाण, असप्रदान, not giving

V 23—Cf अणवरय देतस्स वि तुट्ठत्ति न सायरस्स रयणाइ । पुण्णकमएण खिज्जइ न हु लच्छी चायभोएहि ॥ वज्जालग V 754 अणुदियह, अनुदिवस, daily खिज्जति क्षीयन्ते, are diminished अवित्तिक्म्मयरमेत्ताए, अवृत्ति-कर्मकर-मात्रया, it is only a servant without a livelihood. You have to pay livelihood to an ordinary servant But 'wealth' is a servant which needs not payment, i e wealth is a means to an end and not the end itself The prince certainly takes an enlightened view of wealth and property I do not know how अवित्ति मेत्ताए can be taken to mean, 'being only its slave without even getting any wages!'

V 46--मयणघरिणी, मदनरुहिणी, wife of मदन i e रति तिणयणपिया, wife of त्रिनयन or शिव i e. पार्वती सलिलनिही, the Ocean His धूया daughter is रुक्मी अयरमहिला = अप्सरा हीलाठाण, हेलास्थान, an object of contempt, contemptible इमीए पुरे, before her i e in comparison with her In the loving eyes of the prince,

Kanakvati is the most beautiful maiden in the three worlds. बहुमग्न to honour चडरगवल an entire army comprising of elephants chariots cavalry and infantry कलिया = युक्ता accompanied by

V 25—इदावर, a lotus कण्ठेण should have been विष्णुणा but कृष्ण and विष्णु are often used as synonyms, though mythologically कृष्ण is an अवतार of विष्णु

V 27—गिद्ध इद, addicted to eagerly longing for

V 28—अक्लिप्त, आक्षिप्त आक्षिप्तचित्त, with the mind overcome by, i e being too much fond of her company

V 29 --कोस, treasury पच्चत प्रत्यत, border *पच्चत निव king of a bordering country

V 30—गुप्तिव गुप्तिक i e नगरगुप्तिक, a city guard पदागपुरीव chief persons (in the kingdom) निस्सारिव was banished

P 47—V 32—दुह = दु ख

V 32—दहड ळग = दद्या + उच्छग, उरसग, lap

V 33—खेवर, खेवर, Some semi divine being like a विदाधर or a यक्ष

V 35—अइ तुम मणुस्सोऽसि if you are a man i e if you are not a coward तिक्कलग्ग, तिक्कल—तीक्ष्ण, sharp + अग, अग्र point

V 37—मयक मृगाइ the moon

V 38--अमज्जोदमेण, अमज्ज + उवमेण अमृतापमेन

V 40 -ववणमि etc of सम्पत्ती च विपत्ती च महतामेकरूपता ।

V 41--अजिइदियत्तण, अजिय + इदियत्तण, अजितेन्द्रियत्व, विवर्ज, विवर्ज्यु to give up, to avoid

P 48--V 42--सठविउ, सस्याप्य, having determined.

V 43--दडु, दडु

V 44--अगम्म-घुट्ठी, अन्+अध्र + वृष्टि, a shower without a cloud, an unexpected shower.

V 45--नय *please read* न च मज्झिअ, मत, respected
 I did not consent to his proposal. जणयमुया, जनक सुता = सीता दहवयण, दशवदन, = रावण For the change of स in दस to ह which is called the *Opening of the Sibilant* See Ghatge § 41 (c)

V 46--विलक्ख, विलङ्ग, ashamed परिभव, insult

V 47--मिहाविकण, त्याजयित्वा, Gerund of caus of मिह = त्यच् causing (the sun) to abandon The sunset is poetically represented as the forcible separation of a lover from his beloved due to the decree of cruel fate !

V 48--सुनिम्भर, सुनिर्भर, excessive राय, राग, i.e. the red glow in the sky with the संप्या is compared to love of a सुदमहिजा, सुदमहिजा, a low born woman, whose show of love does not last for long तत्क्षण विराया, तत्क्षण-विराया विराग, devoid of (red) colour i.e. love

V 49--पत्थर, प्रस्तर, a stone-slab सत्थर, घस्तर, a bed

V 50--हेमत, winter काम-वसिधरण-मतो, काम-वसाधरण मत्र, cupid's spell of subjugating (the hearts of lovers) अम्पविय, अर्पित, honoured valued In the cold season of winter young men are easily

subjugated by Cupid, i e readily* fall in love with young damsels, and oil, saffron breasts of ladies, fire and warm covering are the five things which are valued more than anything else

V 51—सीएण, शीतेन.

V 52—बच्चउदल, बक्ष रयञ, broad chest

P 49—V. 53 —निव्वव, निर्वापय्, to cool Why do you not cool my body which is heated by the fire of sepration ?

V 54—भोसेड (inf of caus of भी to fear), to frighten (him)

V. 55—इम ति, इमा रि, this woman

V 56—In अपभ्रश Sansk हृदय सकुच मिरिच इव इदियप्रसर निवारय । यावत् पूर्यते प्रावरण तावत् पादो प्रसारय ॥ हियडा, अपभ्रश for हृदय मिरिय, मिरिच (पा० स० मद्) (a grain of) pepper जिव, इव जित्तिड etc cf अयरुण पाहुन पाय पसरवे You must make overtures of love to a man who is willing to be tempted You have no scope for such passionate overtures in my case पयुण्णु cf पांघरुण in Marathi If one extends his legs beyond the covering, he will have to suffer from cold, he must somehow manage to wrap himself within the covering that is available, even by contracting his limbs

V. 57--फिट् भ्रश, go away वित्त, pres part of वे, वृ, to speak गलत्थिया, शिप्ता, was driven away गलत्थिया, should be connected with गल्हस्तिता, seized by the throat and thrown out तुहुरूवक्खित्त चित्ताए etc. This shows that the नयरदेवता was really

enamoured of the handsome prince सत्सारास्तव, सत्त्वसारस्तव, on account of your extraordinary strength of character सोहिड क्षोभयितु, to excite, or to disturb (you) दितीए fr दिती fem pres. part of दा to give अगप्प, अनल्प, great माहप्प, माहात्म्य, power, potency रक्ताकडय, रसाकटक a bracelet (of gold or shell etc) having the power to protect from danger अमोह, अमोघ, not in vain fruitful

V 58—होही, future of हो to be, सपत्ति, सप्राप्ति

P 50--V 60--वत्यव्व वास्तव्य & resident दिज्जंत (pres part of pass of दा being given रज्जप्पयाणपढ्ह वज्जत a drum which was being beaten to indicate that the kingdom was without a ruler and it would be given over to any one who had the courage to accept it He had to show his willingness by touching the drum (cf नरसीदेण छित्तो पढ्हो) Another way of selecting a king under similar circumstances was to take out पम्बदिव्वस (viz गज हय, मृङ्गा, चामर and छत्र) and the person who is favourably received by these is made the king, cf तस्य पत्तियवो अपुत्तो पत्तो पचत्त । अहिवासियाइ पच दिव्वाणि etc —कुमारपालप्रतिबोध, p 14 or षड्हाणयतिग edn by Dr A M Ghatge, p 42 for the same passage in देवेन्द्र's version of मूलदेवकहा जग्गतस्स मय नत्थि, a man who keeps wide awake (जग्गत, जाग्रत्) is free from fear, cf नास्ति जागरतो मयम् । पल्लक, पलग, in Marathi लग्ग-पाओ पल्लके, the demon used to kill the new king while he was asleep on the couch जोइया, अवलोकिता भेक्खस (Detti,) an enemy of a राजस लोचवण, a popular saying, a proverb छुदा, त्यक्का, was taken to his harem चउविह, चतुर्विध fourfold viz भइय food especially such as requires mastication मोज्य,

food which does not require mastication, लेह्य, and पेय समरिय, सस्मृत, remembered

V 61—बुत्तु, उक्त्वा, having said

P 51—V 69—खलीकरत, pres part of the च्वा formation fr खल + कृ, to ill-treat समोसरण, समवसरण, visit.

V 69--वणी, वणिकू, a merchant

V 70—नवतत्त, नवतत्त्व, the nine principles of Jainism, viz. जीव (soul), अजीव (non-soul), आस्रव (influx of कर्म), बध (bondage), घर्मे (motion), अघर्मे (stationariness), सवर (stoppage of the inflow of कर्म), निर्जरा (falling off of कर्म) and मोक्ष (final liberation)

V 71- पयइमद्, प्रकृतिमद्, good-natured

V 72—परदोह, परद्रोह, injuring another बट्टवाटण वस्मपातन, waylaying of वाटमारी in Marathi बद् (Desi) a prisoner बद्गद्, take persons as captives with a view to release them after getting a big sum as ransom from their relatives खत्तलण, cutting holes in the walls of houses

P 52—V 79—उ, दु is a पादपूरक or expletive 1e is used to fill out a line.

V. 80—बुद्ध, भ्रष्ट

V 81—मायुकोश, स + अनुकोश, full of sympathy or compassion देशविरर्द्ध, देशविरति, partial renunciation of the world under which are included all the 11 प्रतिमास or stages of a Jain layman's life मयव भगवान्, the revered one, here it refers to सतिनाह

INDEX I

The Subhāṣitas in the Nala-kahā and the Varuṇa-kahā

- 1 अणुदियद् दितस्स वि झिज्जति न सायरस्स रयणाइ ।
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- 3 अमोद् दिव्वदंसण । P 49
- 4 कायरमणाण इत्थीण धीरिमा होइ न हि वसणे । P 15
- 5 कित्तिव व कुसल कुसीलाण । P. 23
- 6 किं कुणइ पुरिसयारो पुरिसस्स विदिम्मि विवरीए । P 12
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cf भद् लहइ जियतो, जो य मओ सो यओ चैय । कु प्र 20
- 9 जग्गतस्स भय नत्थि । P 50.
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- 10 जत्थ जणो वसइ पिओ तीए दिसाए वि आगजो सतो ।
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11. ज पइणो भवण त पइ विणा परामवमवण चैय नारीण । P 15
- 12 जायस्स जंतुणो धुवो मच्चू, अकयत्थस्स मच्चुमय । P. 17
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- 13 जित्तिउ पुज्जइ पगुरण तित्तिउ पाउ पसारि । P. 49
cf. 1. Gujarati-पग जोई पाधरण् ताणवू । Alsdorf, P 136
2 Cut your coat according to your cloth
- 14 जेसि ससुरो सरण लहति पुरिसा न ते पुरिसलीह । P 13

- 15 जो कौहमाणमायालोहाणुगलो करेइ पाणिवह ।
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- 18 नहि विधुरसहावा हुति दुत्थे वि धीरा । P. 10
- 19 नहि सन्निवायगहियस्स ओसह किंपि सभवइ । P 10
- 20 नियजाइसगमकए दुक्खे दुक्ख धुव एइ । P 22
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- 21 पडिवज्जिवि दय देव गुरु देवि सुपात्तिहि दाणु ।
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- 25 पुत्तो पिउणो अहिओ । P 7, cf बापसे बेटा सवाई
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- 27 रायधम्मो इमो जं दुट्ठनिग्गहो सिट्ठपालण च । जइ पुण
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- 30 सर्इण नहि दुक्कर किंपि । P 11
- 31 सब्बगरक्खणकर कवय सील चिय सर्इण । P. 13
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- 13A जेट्ठभाउणो भउजा जणगिष्व दट्ठवा । P 10
- 23A पाएण कुपुरिमाण न सहावो अन्नहा होइ । P 23

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INDEX III

Poona University Questions on the Nala-Kahā and Varuna-Kahā

I A EXAMINATIONS, 1951-53

(After each word sentence and passage exact reference is given to the page and verse or line of the text in this edition)

1 Translate into English any *two* of the following passages —

(1) तथा य दमयति मुत्तुण रक्त्व मम ति सद्दो सुभो नलेण ।
(P 27, ll 1-7)

(2) तेण वुत्त-देव, एस सो दीणारलक्खो ता पडिबोहेमि एय ।
(P 45, ll 3-10)

(3) दळमग्गभिञ्जकोमल गतव्व कित्तिवमरत्त ॥ (P 12 Vv.
43-46) 1951

2 Translate into English any *two* of the following —

(1) एत्थतरे गहयगजियन्नमडमडो विज्जुच्छडादोवर्मात्तण रक्त्वस ।
(P 17, ll 3-9)

(2) भद् अवित्थ जाय परित्थीपरम्मुहो तेण तुट्ठोऽग्धि । (P 50
ll. 11-20),

(3) वुत्ता नलेण एसो अउज्ज नयरीचिणहराद् ॥ (P 35,
Vv 81-91) 1952

3 Translate into English any *two* —

(1) तत्थ रुद्धो करधरियधगुवागसिद्धेहि गया दमयती दूर । (P.
12, ll 12-18)

- (2) एत्थतरे तरणिक्करणियरतेयप्पसरेण ता चिर नद तुम । (P.25, 1 18-P 26, 1 2),
 (3) जो वीयराममतो धरिणीए तेण कहियमिण ॥ (P 51, V v 70-73) 1953

4 Explain fully with reference to the context any *three* of the following—

- (1) न हि विहुरसहावा धीरा । (10, v 38),
 (2) जायस्स जतुणो धुवो मच्चुमय । (P 17, ll 10-11),
 (3) साहु क्य क्यन्नुणा एवमुवगरिय । P 27, l 13),
 (4) अत्यगयम्मि चदे जुद्धा । (P 37 v 108)
 (5) पुत्रवखएण उण चाएण । P 45, v 23) 1951

5 Explain fully w r c any *three* —

- (1) निज्जिओऽह तुमए करेसु नियरज्जे । (P 9, l, 9),
 (2) वच्छे किमेयमजुल रन्निखड जुज्जइ । (P 22 l 25),
 (3) चिरकालाउ वि पावइ जीवतो । (P 26, v 75),
 (4) वसणम्मि कसवम्मि सप्पुरिसा । (P 47, v 40),
 (5) एय महासइ लहिसिसि अणत्थ । (P 51, v 65) 1952

6 Explain fully w r c any *three* —

- (1) एसो य तुमए उवेन्निखओ दुमज्जो जाओ । (P 7, l 24),
 (2) उक्खायपडिरोवरूव रायग्गय आरोविओ तत्थेव । (P. 11, 1 21),
 (3) जइ पुण इम रायधम्म मच्छसतिओ नाओ पयट्ठ । (P 23, 1 2),
 (4) पुण्णक्खएण पिज्जइ चाएण । (P 45, v 23)-1953

7 Recognise any *four* of the following —

- पात्थिओ (P. 11, l 16) मुच्चिस्सइ (P 14, l 14), कहियज्जमाण (P 41, v 4), चकमिदि (P. 11, l 15), समाणी (P 14, 1 13) -1951

- 8 Recognise any *four* of the following —
 नज्जइ (P 27, 1 4), सुव्वति (P 3 1 21), पाएइ
 (P 27, 1 14) द्वावए (P 22, 1 15), पिच्छहिस्सि
 (P 26, 1 19), 1952
- 9 Write grammatical notes on any *three* —
 दीसइ (P 43 1 18) गहाविओ (P 24, 1 2), परिसाए
 (P 50, v 62) सुमरावतो (P 12, 1 42) 1953
- 10 Write short notes on —
 विभगवल (P 17, 1 19), मच्छसतिओ नाओ (P 23, 1 2)
 समस्सा (P 43 1 22), कुलवई (P 19, 1 4), सुक्कज्जाण
 (P 20, 1 13) 1951
- 11 Write brief explanatory notes on any
three —
 परीसइ (P 39 1 20), परमिट्ठिमत्त (P 19, 1 12),
 सालसावणा (P 18, 1 11) 1952
- 12 Write short explanatory notes on any
three —
 कम्मपयडि (P 2, v 5), केवल्लपत्तिमहिमा (P 18, 1 25)
 सत्तगरज्ज (8 v 23), राहावेह (P 43, 1 17), चउविह भोगण
 (P 50, 1 16) 1953
- 13 Name and dissolve any *three* of the follow-
 ing compounds —
 तिरत्ता (P 17, 1 5), पिंगकेम (P 17, 1 17), अवितह
 (P 5 1 11), नेरेसर (P 50, 1 13), परित्थापरमुहो
 (P 50, 1 20) जुज्झमईण (P 31, v 89), लहुवधु (P 10,
 v 32), अउज्जनयरीजिणहराइ (P 35, v 91) 1952
- 14 Name and dissolve any *three* of the follow-
 ing compounds —

- कविलेओ (P. 1), अक्यपणामो (P. 28, l. 24), सपरिवारो
 (P. 1), वीशाममंदिरं (P. 42, v. 9), वियस्त्रियमुहपंकण
 (P. 1) 1953
- 15 Write a critical note on the style and
 language of the कुमारपालप्रतिबोध. 1951
- 16 Write a critical note on the style of कुमारपाल-
 प्रतिबोध 1953
17. Give in brief the life and the works of
 सोमप्रभाचार्य. 1951
- 18 Compare and contrast critically the Jain
 version of Nala-Kahā with the Mahābhā-
 rata one. 1951
19. Point out how Nala-Kahā differs from the
 story of Nala in the Mahābhārata and ex-
 plain fully the signignicance of these
 differ ences 1953
20. Write critical paragraphs on any *two* —
 (1) Works of Somaprbhācārya.
 (2) Literary features of Nala-Kahā and
 Varuna-Kahā.
 (3) Nature and contents of कुमारपालप्रतिबोध.
 (4) Principles of Jainism illustrated by
 the stories of Nala and Varuṇa. 1952
21. State the peculiarities of the Jain narra-
 tive literature and illustrate them from the
 Nala-Kahā and Varuṇa-Kahā. 1953